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UNIVERSITY OF ALBERTA

"THE WORLD AND THE POET":

A STUDY OF THE OBJECTIVE AND SUBJECTIVE SPACES IN THE COURTLY LOVE-LYRICS OF BERNART DE VENTADORN AND HEINRICH VON MORUNGEN

BY

KATHERINE TURNER SMY

A THESIS

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *"The World and the Poet": a Study of the Objective and Subjective Spaces in the Courtly Love-Lyrics of Bernart de Ventadorn and Heinrich von Morungen*, submitted by Katherine Turner Smy, in partial fulfilment of the requirements for the degree of Master of Arts.

E. D. Blodgett
Supervisor

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Date: October 5, 1989

ABSTRACT

This study deals with the problem of objectivity and subjectivity in the courtly love lyrics of Bernart de Ventadorn and Heinrich von Morungen. The problem of objectivity and subjectivity in courtly love lyric has been dealt with before, notably by Alois Kircher in his book Dichter und Konvention (1973). In this thesis, however, I will analyse this problem as a function of literary space. My point of departure is Gaston Bachelard's concept of the "dehors" and the "dedans", as formulated in his La Poétique de l'Espace (1957). My principle contention is that in these lyrics one may isolate an "objective space" (i.e. space of objectivity) which correlates, roughly, with Bachelard's "dehors" and a "subjective space" (space of subjective values), which is more or less the equivalent of Bachelard's "dedans".

In the Introduction I will attempt to show how this particular approach relates to other methods of enquiry in courtly love lyric scholarship. In Chapter One I will describe the basic textual features which constitute an objective space. Chapter Two also deals with the objective space, specifically, with the way

in which the evocation of "other people" serves to create a "space of the real" within the lyric. In Chapter Three I will discuss those features which constitute a subjective space. In the Conclusion I will attempt to relate my findings concerning the objective and subjective spaces to the larger historical context which governs the production of courtly love lyric.

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INTRODUCTION

One of the most fundamental assumptions about lyric poetry is that it represents a harmonious totality emanating from the still point of the centered "I".[1] This assumption may be helpful in our interpretation of Romantic[2] and post-Romantic lyric, and it may even assist us in our reading of post-Petrarchan lyric. It is not likely to aid us, however, in our attempt to understand the courtly love-lyric of the 12th century.

The main contention of this thesis is that the principle of duality is basic to the structure of courtly love-lyric.[3] In fact, this principle has been isolated on many levels. Moshe Lazar, for instance, has observed it at the heart of the "love" which constitutes the subject of these lyrics. With reference to Bernart de Ventadorn he claims that

> Cet amour est source de souffrance et de joie. Il est tantôt sensuel, tantôt spirituel et imaginaire. Cette dualité constitue le climat dans lequel se développent tous les motifs amoureux de Bernard de Ventadorn.[4] (emphasis mine)

Leo Spitzer and Pierre Bec have also perceived the

essential duality of courtly love lyric. Leo Spitzer describes troubadour poetry as being based upon an "a priori chretien" which seeks to unite the poet's desire both to possess the lady and not to possess her, that is, to unite earthly desire and spiritual aspiration.[5] Pierre Bec, on the other hand, describes a "double isotopie" in the "émotion lyrique" of troubadour poetry:

> Sur le plan poético-formel, l'émotion lyrique répose donc presque toujours (...) sur l'actualisation, alternée ou simultanée, d'une double isotopie: 'douleur/joie'...[6]

Frederic C. Tubach also speaks in terms of duality. In his study of the Minnesang, Struktur in Widerspruch, he describes the polarity or contradiction which exists between two fundamental structures of the German courtly love-lyric.[7]

The duality which characterises this form of lyric is often located in the speaker. W.T.H. Jackson, for instance, has described the speaker of courtly love lyric as being dual.[8] As he explains it, this is reflected in the fact that the speaker addresses the audience in the guise of two different personae, that is, as "Lover" and "Poet". He describes the "Lover"

as having a "contemplative", passive role while the "Poet" is active, in that he attempts to achieve results for the "Lover". Thus, Jackson postulates the existence of an individual identity ("Lover"), which alternates with an identity which is socially determined ("Poet").

Mariann Sanders Regan has also developed the concept of the dual speaker in Love Words, her study of medieval and Renaissance poetry.[9] This critic's approach is basically psychological. She sees the speaker in medieval (and Renaissance) lyric as constituted by two drives, which, like Jackson, she calls "Lover" and "Poet". "Lover" represents the speaker's impulse to return to the Edenic, pre-Oedipal state of self-other identification (with the lady/mother) while "Poet" represents the speaker's striving towards self-other separation (that is, individuation).[10] This study reveals that the problem of duality continues to preoccupy scholars of courtly love-lyric.

Where the focus has been on the dual structures of the lyric itself, the tendency has been to describe

this duality in terms of a conflict between self and world, the individual and society, subjectivity and objectivity. Wolfgang Mohr's article, "Minnesang als Gesellschaftskunst", describes the mixture of subjective expression and social convention which characterises the German courtly lyric from Reinmar to Walther von der Vogelweide.[11] Alois Kircher has adopted the same framework for his study of the Minnesang, Dichter und Konvention.[12] Kircher sees courtly lyric (specifically, Middle High German lyric) as being polarised by a division between the personal, individual element (which he calls "subjective") and the social, conventional aspect (the "objective"). He sees this as being "ein Kernproblem der Gattung, deren inhaltliche Struktur durch Individuation und Auseinandersetzung mit gesellschaftlich-konventioneller Norm geprägt ist".[13]

This brings us to the subject of the present enquiry. Given that the basic organisational principle of this kind of lyric is duality, the question that arises is: What is the best way of describing this duality? In this study, Kircher's conceptual frame-

work[14] will constitute the point of departure for an analysis of the courtly love-lyrics of the Provençal poet Bernart de Ventadorn and the German poet Heinrich von Morungen.[15] It is my contention that this framework provides the most sound basis for the study of duality in these lyrics.

How does the subjectivity/objectivity polarity manifest itself in the lyric? Both Kircher and Mohr describe this polarity as manifesting itself primarily in the speaker's utterance. We know of the conflict between individual and society, self[16] and world because of what the speaker says about it. This is a rather indirect way of approaching the problem, however. Frequently, the speaker's utterance does not manifest this duality as much as it resolves it, a point which has been discussed by Frederic C. Tubach in an article on Heinrich von Morungen.[17] When the speaker "enunciates", his "parole" expresses the idea that dichotomy may be resolved through the integrational power of symbolic language.[18]

Another approach would be to remove our focus from the speaker, whether this figure is considered as

source of the duality (Jackson, Regan) or as manifestation/expression of a global dichotomy in the lyric (Mohr, Kircher). What if we were to seek evidence for the subjectivity/objectivity polarity in the structures of the lyric itself? The second contention of this study is that the subjectivity/objectivity conflict is made manifest in the spatial organisation of the lyric. The lyric may be seen as being structured in terms of an inside/outside polarity. The personal or "subjective" element that Kircher has described tends to be associated with the "inside" while the conventional or "objective" element is associated with the "outside".

The question of space in relation to the lyric poses special problems. Some of the foremost theoreticians of space in literature would claim that their domain ends at the borders of the lyrical genre. Jean Weisgerber, for instance, has stated that space is not a significant element in the lyric poem. As he puts it, "le poème...semble se passer aisément de l'espace".[19] However, it would seem that the courtly love-lyric might be an exception to this rule. Certainly there have been numerous scholarly studies

based on the problem of space in this kind of lyric. The poetry of Heinrich von Morungen and Bernart de Ventadorn has proven to be especially suited for this kind of approach. E.D. Blodgett has described the significance of space in the lyrics of Bernart and the Latin poet Horace,[20] while Gerald. A. Bond has analysed the function of conceptual space in Heinrich's poetry.[21]

The distinction between an "outside" and an "inside" has been discussed in several theoretical studies of space in literature. In La Poétique de l'Espace Gaston Bachelard postulates a basic dichotomy between an "outside" (the "dehors") and an "inside" (the "dedans") within the literary work.[22] Georges Matoré has also described the concept of "inside", which he has called "interiorité".[23]

Bachelard's notion of a "dehors" and "dedans" will constitute the theoretical basis of our study. However, we will expand these concepts somewhat. In these lyrics "the dehors", is represented by the evocation of the outside world [24] and those elements which are proper to the outside world (other people,

society, convention, etcetera.) The "dedans" on the other hand, is represented by the evocation of an inner world where the subject (speaker) and his subjective imaginings are the dominant elements. The former kind of space is the space of objective phenomena, and may therefore be called an "objective space." The latter kind of space represents the ascendancy of the subjective element, and may therefore be called the "subjective space". The former kind of space is essentially "open" while the latter form is essentially "closed".

When we speak of an "objective" or a "subjective" space within the lyric, we are describing an abstraction which is evoked by certain textual features. One of these features is spatial imagery. The subjective space, for instance, is frequently represented by means of "closed space" imagery. In most cases, however, the textual features which evoke a given space are not "spatial" in themselves. References to phenomena which are proper to the outside world or the objective realm in general may also serve to evoke an "outside world" within the poem.

Similarly, references to subjective phenomena, and certain forms of subjectivity, (especially self-consciousness) serve to evoke a closed realm of the self as effectively as does the more concretely spatial imagery of closure.

The primary aim of this enquiry is to describe those aspects of the text which are proper to each space, showing how they may be seen as being evocative of the speaker's inner world, on the one hand, and the "outer world" of reality on the other. This aspect of the study is essentially descriptive and/or analytical. The secondary focus of this study will be comparative, for the two spaces are not of equal size or importance in the lyrics of the two poets. Heinrich in particular is noted for the predominance of the subjective quality in his work,[25] so one would expect to find that the subjective space would be of greater importance in his lyrics than is the objective space.

The basic procedure will be to describe the various elements which are associated with a given space. However, the comparative aspect demands that we determine the relative importance of these elements

in each poet's work.[26] It should also be observed that the subjective space is generally constituted as the negation of the objective space. As the objective space is evoked by the representation of places, people, etc., the subjective space is characterised by the absence of such representation. In so far as the subjective space is the space of absence, it requires less description than the objective space. Therefore, only one chapter has been assigned to the subjective space (Chapter Three), while the first two chapters will deal with the objective space.

The subjective and objective spaces are primary manifestations of the subjectivity/objectivity duality which characterises these lyrics. The significance of this kind of spatial organisation reflects the polarity between the individual and society, self and world. It is a point that we will return to in our conclusion.

INTRODUCTION: NOTES

1. Jonathan Culler, Structuralist Poetics London: Routledge Kegan Paul, 1975. p. 171.

2. English and French Romantic poetry (i.e., Wordsworth, Lamartine) generally establishes a "centered I". In German Romantic poetry, however, this is not always the case; cf. the dialectical "Wechselgesang", with its two subjects.

3. The principle of "lyric duality" is not confined to medieval courtly love lyric. It is also found in those genres of medieval lyric which were strongly influenced by popular oral forms (i.e., the "Tagelied" ("aubade"). Generally speaking, the dialogical principle is frequently associated with oral literature.

4. Moshé Lazar, "Classification des Thèmes Amoureux et des Images Poétiques dans l'Oeuvre de Bernard de Ventadour". Filologia Romanza 6 (1959) pp.371-400 (p.373)

5. Leo Spitzer, "L'Amour Lointain de Jaufre Rudel et le Sens de la Poésie des Troubadours." Chapel Hill: University of North Carolina Press, 1944. rev. in Romanische Literaturstudien 1936-1959. Tübingen: Max Niemeyer Verlag, 1959, pp. 363-417 (esp. p.413).

6. Pierre Bec, "La Douleur et son Univers Poétique chez Bernard de Ventadour". Cahiers de Civilisation Médiévale, 12 (1969) pp.25-33. (p.30)

7. Frederic C. Tubach, Struktur in Widerspruch: Studien zum Minnesang. Tübingen, Max Niemeyer Verlag, 1977.

8. W.T.H. Jackson, "Personae and Audience in Two Medieval Love-Lyrics." Mosaic 6, 4, Summer 1975. pp.147-159.

9. Mariann Sanders Regan, Love Words: The Self and the Text in Medieval and Renaissance Poetry. Ithaca and London: Cornell University Press, 1982.

10. Ibid., p.72.

11. Wolfgang Mohr, "Minnesang als Gesellschaftskunst". Der Deutsche Minnesang. ed. Hans Fromm. Darmstadt: Wege der Forschung, 1961. pp.83-107. (See especially pp.99-107)

12. Alois Kircher, Dichter und Konvention: Zum gesellschaftlichen Realitätsproblem der deutschen Lyrik um 1200. Düsseldorf: Verlagsgruppe Bertelsmann Gmbh./Bertelsmann Universitätsverlag, 1973.

13. Ibid., p.44.

14. In this study the term "subjective" pertains to the realm of the speaker and his individual concerns. It implies ascendancy and preeminence of the self. The term "objective" pertains to the realm of the social and the conventional. In short, I will be using the terms in accordance with their conventional sense. Thus we will be staying fairly close to Kircher's conceptual framework. For this scholar, "subjectivity" denotes the rejection of courtly norms. "Subjectivity" is opposed to those aspects of the lyric which reflect these norms (ie., objectivity.) I will not be appropriating the more idiosyncratic usage which Wolfgang Mohr adopts in his Minnesang als Gesellschaftskunst. In this article the style of "contact" with the audience is called "subjective" and the style of "Distanz" (modified "Erfahrungstil") is termed "objective").

15. For the purposes of this study we will be concerned only with the "cansos" of Bernart de Ventadorn and those love-lyrics of Heinrich von Morungen which feature one male speaker. Thus, Bernart's "tensons" and Heinrich's "Wechsel" will not be considered as part of the relevant corpus. Moreover, some other poems have been omitted. A

complete list of the omitted poems is as follows:

Bernart: Nos. 2 (tenson), 11 (considered by Appel to be of "unsicherer Zuweisung"), 14 (tenson), 32 ("unsichere Zuweisung"), 34 ("nicht von Bernart"), 38 ("unsichere Zuweisung"). Thus the corpus under review consists of 39 lyrics.

Heinrich: VIb (duplicate, more or less, of VIa) X (Wechsel) XIa (duplicated, with additional content, as XIb) XXVIII (Wechsel) XXX (Wechsel). Thus the corpus under review consists of 30 lyrics.

16. While I am aware of increasing debate about the ontological status of the individual in the Middle Ages (see Xenja von Ertzdorff's "Das Ich in der höfischen Liebeslyrik des 12. Jahrhunderts", Archiv für das Studium der neueren Sprachen 197 (1960-61) p.1). I am following Mohr and Kircher (not to mention Sanders Regan, Jackson et al.) in considering the concept of the self to be a valid interpretive tool for the study of medieval lyric.

17. See Frederic C. Tubach's article " 'In sô hôe swebender wunne' (MF 125,19,) by Heinrich von Morungen: An Essay on Medieval Symbolic Structures." Deutsche Vierteljahrsschrift, Bd.43 (1969) pp.193-203.

18. Ibid., pp.197-198.

19. Jean Weisgerber, L'Espace Romanesque. Lausanne: Editions l'Age d'Homme, 1978. p.14.

20. E.D. Blodgett, "This Other Eden": The Poetics of Space in Horace and Bernart de Ventadorn." Neohelicon III, 1-2 (1975) pp.229-251.

21. Gerald A. Bond, "MF 136,25 and the conceptual Space of Heinrich von Morungen's Poetry." Euphorion 70 (1976) pp.205-221.

22. Gaston Bachelard, La Poétique de l'Espace. (Bibliothèque de Philosophie Contemporaine) Paris: Presses Universitaires de France, 1957.

23. Georges Matoré, L'Espace Humain (Collection Sciences et Techniques Humains 2) Paris: Editions du vieux Colombier, 1962. p.170.

24. This is the "real" world as it is represented in the lyric, that is, a fictive "real" world. "Within the imaginary world some things (such as the lady and the audience) are represented as real; others (such as the poet's image of the lady and his dream of winning her) are illusory." (Frederick Goldin, The Mirror of Narcissus. Ithaca, New York: Cornell University Press, 1967. p.69.)

25. Cf. Alois Kircher's comment "Das wesentliche Neue in Morungens Lyrik ist die subjektive Qualität..." (op.cit., p.42).

26. With regard to the frequency count: we will be concerned with the number of poems in which a given feature is found rather than the total number of times that this feature occurs. Thus we are counting poems rather than incidences of the feature. If the element in question occurs more than once in a given poem, this fact will be documented in the chapter notes, but it is not relevant to the frequency count per se.

NOTE

In compiling quotations from Bernart's lyrics I have consulted Carl Appel's Bernart de Ventadorn: Seine Lieder (1915) and The Songs of Bernart de Ventadorn (1962) edited by Stephen G. Nichols Jr., John A. Galm, et al.. The primary source for Heinrich's lyrics is Des Minnesangs Frühling (1977), edited by H. Moser and H. Tervooren.

It should be noted that footnotes are employed to document the occurrences of a specific feature when a large number of poems is involved. No footnote is given when the number of poems involved is sufficiently small that the poems concerned may be discussed in the body of the text. With respect to the frequency with which certain textual features are found in the poems, it should be observed that the final percentages are arrived at by adding all instances and varieties of the feature. This caution is particularly relevant for Chapter Two.

All translations are mine unless noted.

CHAPTER ONE: THE OBJECTIVE SPACE - WORLD, TIME, GOD AND MYTH

In this chapter we will be concerned with those elements of the lyrics which refer to the (fictive) outside world and objective experience, and thereby constitute an "objective space" within the poem. Hence we will be dealing with evocations of "real" places and spatial expanse, both of which are primary means which are used to represent the "outside world". References to time are also important in this respect. We will also consider the role which is played by aspects of objective experience, namely, references to God and myth and the citation of proverbs.

The space of "the world within the poem" is created primarily by references to open space and specific places. The word "world" constitutes such a reference. This word appears (as "werlt") in four of Heinrich's thirty lyrics (13% of the total.)[1] The word is generally used in a literal sense, as a means of referring to the physical world, i.e., "wê der huote, / diu der werlte sô liehten schîn/ an ir hât benomen" (XVIII, 136.27-29 - "woe to the guardians, who with her have taken away the world's bright radiance") The word may also be used in a rhetorical

or figurative sense, however, though the basic spatial connotations of the word are still present. For instance, the word "werlt" may be used as a synonym for "life", as in "vrowe, ob dû mir niht die werlt erleiden wil" (XXI, 138.3 - "lady, if you don't want to make the world painful for me".) The word may also figure as part of a rhetorical statement; "Ob ich iemer âne hôchgemüete bin,/ waz ist ieman in der werlte deste baz?" (XXI, 137.34-35 - "If I am always without joy, how does this profit anyone?"). The word may be used in various contexts, but it always evokes the physical world, if only by connotation.

References to specific places also serve to create a "space of the real" within the lyric. This kind of reference is found in only one of Heinrich's poems (3% of the total). In "Si ist ze allen eren" the speaker boasts about how famous his lady is for her beauty and general excellence. He tells us that "ir lop in dem rîche umbe gêt" (I, 122.3 - "her praise is sung throughout the empire") This reference to "the land" gives us a concrete impression of the outside world. This image is rendered even more concrete when the speaker proclaims, near the end of the same poem,

that the lady is "wîp unde vrowen die besten vür wâr / die man benennet in tîuschem lánde." (I, 123.6-7 - "of all women and ladies the best indeed that one could name in the German land.") This reference to the outside world is highly specific. As we have noted, however, this kind of reference is exceedingly rare in Heinrich's lyrics.

If we compare Heinrich's lyrics with those of Bernart, we immediately become aware of the fact that this aspect of the objective space is much more important in the latter poet's lyrics. The word "mon", for instance, is found in seventeen of the thirty-nine lyrics (44% of the total)[2]. It should be observed, however, that Bernart's use of this word does not always designate the same kind of spatial concept that is represented by Heinrich's "werlt". Bernart's "mon" would seem to be closer in meaning to the English "universe" than it is to "world" (this is also suggested by its relation to the Latin cognate "mundium"). The dimensions evoked by the word "mon" encompass both metaphysical and physical space, heaven and earth, while Heinrich's "werlt" corresponds more to the physical world. The metaphysical dimensions of "mon" are made explicit in so far as the idea of God is

frequently associated with the word, as in "Deus que tot lo mon garanda" (26,22 -"God who embraces the entire world"), or "Deus que tot lo mon chapdela" (25,21 - "God who rules the entire world". Even in its broadest, most "metaphysical" usage, however, the word serves the same basic function as Heinrich's "werlt". "Mon" and "werlt" both express the idea of open space and expanse.

"Mon" may also be used in such a way that it refers only to the physical world, thereby becoming entirely synonymous with the German "werlt". When the speaker declares rhetorically that his lady is "la genser...c'om posc 'el mon chauzir" (1,55 - "the noblest...that may be found in the world") he is referring to the known physical world, not the metaphysical dimension. As is often the case in Heinrich's poetry, "mon" may also be used in such a way that is roughly synonymous with the English "life"; "El mon non es mas una res / per qu'eu joya pogues aver" (10,43-44 - "The world is no longer a thing by which I may have joy.") Again, as in Heinrich's poetry, the word retains its basic spatial connotations, even in the latter usage.

In Bernart's poetry specific geographical references are quite numerous, being found in twelve of the thirty-nine lyrics (31% of the total)[3] Often these references are of a highly specific nature, more specific even than Heinrich's "German land":

> Si com a Toren' e Peitou
> e Anjou e Normandia,
> volgra, car li covenria
> agues tot lo mon en poder! (21,53-56)
>
> I wish, since he is worthy of it, that he held the whole world in his power, as he has Touraine and Poitou, Anjou and Normandy.

Toren (Touraine), Peitou (Poitou), Normandia (Normandy) - Bernart's speaker evokes the outside world very concretely, in that he gives it the forms and contours of his native land.

Another important aspect of the objective space in these lyrics is the nature induction. The nature induction (known also as "Natureingang" and "spring topos") is a conventional feature of medieval love lyric, but it is also found in other genres of medieval poetry, from the Latin hymns of the ninth century through to Chaucer. The original source for the convention is Classical poetry, in particular the Latin poets, ie., Horace, Catullus et al. The nature induction may be defined as a tableau of a typical,

generalised nature. It is found in the first few lines of a poem, and may extend to the length of an entire stanza, though it may also be represented by a single, stylised motif which "implies" the rest.[4] It frequently involves some reference to the season, which is normally spring (hence, "spring topos") though it may occasionally be autumn or winter instead. In love lyric the natural setting is related to the love theme.

There have been several studies of the nature induction in medieval lyric;[5] most consider this feature purely as a rhetorical device among other rhetorical devices. It is frequently regarded as an example of "topos", in which case the question which arises is the degree to which it deviates (or does not deviate) from the classical norm.[6] In this study I intend to look at the nature induction from a different perspective. It is my contention that this feature can also be seen as a constitutive element of the objective space. It performs this function in two ways. Primarily, references to nature serve to evoke a physically concrete "outside world" of trees, flowers etc.. The nature induction also refers to the extra-

subjective world in so far as it is in fact a literary convention. Its presence in a given lyric testifies to the conventional or social dimension which Kircher has termed the objective quality of this kind of poetry.[7]

The nature induction is always constitutive of an objective space, at least to some degree, because of its conventional status. The evocations of the outside world which are found in the induction, however, may be more or less objective in character. Nature may be perceived as an autonomous, extra-subjective zone, or it may be seen as a function of subjective, human contingencies.

In Bernart's poetry the nature induction is highly objective in character. For this poet nature is quite "other", it exists in a realm which is separate from human concerns. It is, as Hennig Brinkmann puts it, "jenseits, unabhängig von dem Subjekt, seinen Anschauungen und seinem Glauben".[8] It is also perceived as being part of a transcendant system of order. This is apparent in the nature induction of "Can l'erba fresch' e.lh folha par":

Can l'erba fresch' e.lh folha par
e la flors boton' el verjan
e.l rossinhols autet e clar
leva sa votz e mou so chan...(39,1-4)

When the fresh grass and the leaves appear,
and the flowers bud on the branch, and the
nightingale lifts his voice and high and
clear sings out his song...

There is a kind of inevitability in the opening line "Can l'erba fresch' e.lh folha par..." Spring must follow winter; the seasons must proceed in their round, for nature follows its own laws. The process of renewal follows its own ineluctable pattern, and man is nowhere to be seen.

The subject frequently does not make his appearance until the fifth line, as is the case in the poem cited above. When he does introduce himself, it is generally to show that his situation is worthy of being described, in that it relates to the larger context of nature. He does not see himself as part of nature, however. A linkage between man and world may be established, but it is a relationship between separate entities, as the following makes clear:

Le gens tems de pascor
ab la frescha verdor
nos adui folh' e flor
de diversa color,
per que tuih amador
son gai e chantador
mas eu, que planh e plor,
cui jois non a sabor. (28,1-8 - emphasis mine)

The gentle season of spring, with its fresh greenery, brings us leaves and flowers of divers colours. Therefore all lovers and singers are gay, except for I, who complain and weep, for joy brings me no delight."

The separateness of man and nature is emphasised by the fact that the relation between the two is balanced upon the arbitrary turn of a conjunction (i.e., "per que", "mas"). There is no affirmation of identity between the two entities, as would be expressed by a symbolic linkage. Instead, the conjunction relates two separate, potentially independent "clauses". Nature and man are essentially divided from one another; nature represents the absolute "outside" with relation to man's absolute "inside".

The highly objective character of the nature induction in Bernart's poetry makes it an important element in the evocation of an objective space. The frequency with which these nature inductions are found in his work also suggests the importance of this

feature in his poetry; the nature induction is to be found in seventeen of the poet's thirty-nine lyrics (44% of the total).[9]

In Heinrich's poetry the situation is quite different. As Karl Schütze has pointed out, nature inductions (or, any form of direct nature description) are rare in this poet's lyrics.[10] In fact, this feature is found in only three of his poems (10% of the total).[11] When Heinrich does include a nature induction in his poetry one finds that the description of nature which is presented is quite different from that which is found in Bernart's lyrics. Nature is represented in terms of human concerns. This may be seen in his poem "Uns ist zergángen der liepl$\hat{i}$ch sumer": "Uns ist zergángen der liepl$\hat{i}$ch sumer / d$\hat{a}$ man brach bluomen, da l$\hat{i}$t nu der sn$\hat{e}$" (XXV, 140.32-34 - "Now is past for us the delightful summer. Where before we picked flowers, now lies the snow.") The subject and his concerns take priority. What is more, nature itself has been subordinated to the subjective, human element, in that the outside world is represented primarily as a pleasant place for lovemaking. In this induction, nature is by no means "unabhängig von dem Subjekt".

The conventional status of the induction is such that this feature must always refer to the extrasubjective dimension. However, the subjective manner in which nature is evoked in Heinrich's inductions is such as to render them less objective in character than those which are found in Bernart's poetry. The relatively unobjective character of Heinrich's nature inductions would suggest that this element is not particularly significant as a constituent element of the objective space in his lyrics. The infrequency of this feature would also suggest this.

Whenever the speaker shows himself to be conscious of time, he is referring to a feature of the external world. Thus, the evocation of time is another important element of the objective space. As with the nature induction, however, references to time may be more or less objective in character. References to units of distinct time, i.e., minutes, days, weeks and years, are inherently more objective than references to "indistinct time", ie., measures of time which are qualified with adjectives ("a long time", "a short time".) Still, any form of time consciousness

can be seen as a reference to the outside world.

Bernart's speaker is highly time-conscious. One of the principal ways in which this manifests itself is in his preoccupation with the theme of time per se, as in the poem "Lo tems va e ven e vire". This poem is especially significant in that it shows the speaker at odds with the essential otherness of time. He recognises its fundamental indifference to the realities of subjective experience. In this poem he laments that

> Lo tems vai e ven e vire
> per jorns, per mes e per ans
> et eu, las, no.n sai que dire,
> c'ades es us mos talans. (30,1-4)
>
> Time goes and comes and returns, by days, by months and by years, but I, alas, don't know what to say of it, for my desire is always one.

Time is thus represented as being part of an external world which exists independently of the subject's concerns. No matter how unchanging the speaker's desire is, time itself must always flow and change.

There are numerous references to indistinct time in Bernart's lyrics; in fact such references may be found at least once in all of his lyrics.[12] Typically, this is the kind of time that the speaker evokes when

he is describing the epic duration of his love-service, which is projected far into the past (and future). Thus he proclaims that "C'ai amada lonjamen" (6,4 - "I have loved for a long time") and that he will continue to love the lady "totz tems" (12,22 - "always")

Distinct time is also an important element of the time consciousness which manifests itself in Bernart's lyrics. References to distinct measures of time may be found in nineteen of the thirty-nine lyrics (49% of the total).[13] Such references may be contained within the nature induction itself, as in the ubiquitous opening "Can" ("When"): "Can la frej'aura venta / deves vostre pais" (37,1-2 - "When the cold wind blows from your country") or "Can l'erba fresch' e.lh folha par" (39,1 - "When the green grass and the leaves appear." In each of these lines "when" refers to a moment of distinct time, namely the beginning of winter or spring.

The speaker frequently refers to moments of distinct time when describing his courtship of the lady. In fact, the moment of distinct time thus enshrined often represents the auspicious moment at which the lady gives him a token of her favour. Thus

he informs us that the lady told him how his singing pleased her "en aquella setmana / can eu parti de lai" (37,53-54 - "in that week in which I parted from her". Similarly, in "Be me cuidei de chantar sofrir", the speaker refers to "lo jorn que.m detz en baizan vostr'amor" (13,17 - "the day on which you gave me your love with a kiss").

Heinrich's speaker is not as "time-conscious" as Bernart's speaker is. He is not given to reflection about the mutability of time. References to indistinct time, however, are as ubiquitous in Heinrich's lyrics as they are in those of the Provencal poet.[14] Heinrich's speaker frequently refers to indistinct time when he is describing his lengthy love-service, just as Bernart's speaker does. Typically he will refer to the "long time" that he has been in the lady's service: "nu wende / mîne sende klage, die ich tougen trage / dû weist wol, wie lange zît" (II, 124.8-11 - "Change my yearning complaint, that I bear secretly, you know well, how long") or "ich hân ir gedienet her vil lange zît" (VIa, 127.25 - "I have served her for a very long time").

References to distinct time are found in only

eight of Heinrich's lyrics, or 27% of the total.[15] As in Bernart's lyrics, these moments of distinct time are frequently associated with those occasions when the lady looks favourably upon the speaker:

> Saelic sî diu süeze stunde
> saelic sî diu zît, der werde tac,
> dô daz wort gie vor ir munde... (IV, 126.1-3)
>
> Blessed be that sweet hour, blessed be that moment, that noble day, when the word went forth from her mouth...

Such moments are few and far between for Heinrich's speaker, whose love service generally goes unrewarded.[16]

Overall, references to time are more significant in Bernart's poetry than they are in Heinrich's. This is revealed by the high frequency of both kinds of time references, and in particular the frequency of the more objective "distinct time" references in Bernart's poetry. This aspect of the objective space is not as important in Heinrich's lyrics.

So far we have discussed those aspects of the lyrics which concretely evoke the outside world, primarily in its spatial and temporal dimensions. The texture of reality may also be evoked by means of

references to various "loci" of meaning which exist beyond the self as part of the category of objective experience. Such areas of meaning might include elements of religion, myth, literature and proverbial wisdom. The evocation of these "loci of meaning" serves to make us conscious of the "real" (albeit fictive) world beyond the speaker-subject. For this reason, references to God, myth and literature and proverbial wisdom might be considered part of the evocation of the "outer world within the poem" that we call the objective space.

The area of objective meaning which is constituted by religion is evoked in these lyrics by means of references to God. This kind of reference is very common in Bernart's lyrics; it is found in twenty-three of the thirty-nine poems (59% of the total).[17] Most of these references are of a few basic types. The invocation, for example, is very common; "Ai Deus! car se fosson trian / d'entrels faus li fin amador." (31,33-34 - "Oh God! if only one could distinguish between the false and the true lovers".) Less frequently God may be represented as creator, specifically as the divine creator of the lady:

Ai bon'amors encobida
cors be faihz, delgatz e plas
frescha chara colorida
cui Deus formet ab sas mas! (30,50-53)

Oh good and much desired love, well-made body, slim and smooth, a fresh, brightly coloured face, that God formed with his own hands!

In other lyrics God is evoked as world creator and guarantor of the natural order. This is the case in "Lancan vei la folha" and "Lancan vei per mei la landa". In the former poem God is referred to as "Deus que.l mon chapdela" (25,21 - "God who rules the world") while in the latter he is "Deus que tot lo mon garanda" (26,22 - "God who encompasses the entire world").

God is mentioned in six of Heinrich's thirty lyrics (20% of the total).[18] In three of these poems,[19] the reference appears in the context of an oath or other rhetorical usage. In "Leitlîche blicke" the speaker exclaims "sô velsche dur got nieman mîne triuwe" (XIII, 133.18 - "By God, let no one cast aspersions on my sincerity.") In "Wê, wie lange sol ich ringen" he declares that "Got weiz wol, daz si noch mîniu wort nie vernam" (XVI, 135.23 - "God knows that she never heard my words.") In "Uns ist zergángen" God appears in the guise of the divine artisan who created the lady; "Die ich mit gesange hie

prîse unde kroene / an ir hât got sînen wunsch wol geleit." (XXV, 141.8-9 - "God has brought his desire to fine expression, in her that I praise and crown with song.") This is also the case in "Leitlîche blicke"; the speaker describes "daz wunder / daz got mit schoene an ir lîp hât getân..." (XIII, 133.37-38 - "...the wonder, that God has created in her person with beauty".)

In "Owê, war umbe volg ich tumbem wâne" God appears in a different context. The speaker implicitly compares the love of God and the love of woman; "hete ich nâch gote ie halp sô vil gerungen / er naeme mich zuo zim..." (XVII, 136.23-24 - "If I had striven even half as much towards God, he would take me to his bosom...") This sentiment is also expressed in "Ez ist site der nahtegal". The speaker declares that "Het ich an got sin genâden gert / sin kœnden nâch dem tœde niemer mich vergên." (VII, 129.7-8 - "If I had sought God's grace, it could never leave me after death.") In these instances the speaker is suggesting that he might have been better advised to dedicate himself to the love of God rather than to the love of the lady, for God would not have remained unmoved by his service.

Essentially this conceit serves to furnish the speaker with another way of expressing his unceasing lament; "the lady shows no mercy". The theme of the opposition between the love of God and the love of woman may be found among other poets of the German courtly love-lyric tradition, notably in the crusading lyrics of Friedrich von Hausen and Hartmann von Aue.[20]

References to areas of objective meaning such as literary texts and myth constitute another way in which the existence of an objective dimension may be represented in these lyrics.[21] All such references are inherently objective, in that they all refer to established loci of meaning which are external to the subject. However, as is the case with the nature induction and references to time, references to literary texts and myth may be more or less objective in character. The more objective kind of references relates only to independent, "external" areas of meaning, while the less objective reference also relates to the web of subjectively created meaning which is the texture of the poem itself. The essential distinction is between allusions to myth and literature which stand "outside" the poem as self-enclosed kernels of meaning, and those myths or stories which are

drawn into, and are perhaps modified by, the subjective thematic and symbolic structures of the poem.

Literary and/or mythological references of the more objective kind may be found in three of Bernart's poems (8% of the total). The myth of Peleus' lance is mentioned in "Ab joi mou lo vers e.l comens". The speaker likens the lady's kiss to the miraculous lance, from whose blow a man could not recover unless he was wounded a second time (1,43-48). The myth represented by the lance does not enter into any kind of semantic relation with the poem's own meaning system, it remains external to it. The lance does not become a symbol for the kiss. It is only like the kiss; it stands in analogical relation to it. The source of meaning represented by the lance stands outside the poem itself. Its function is to expand the meaning system of the poem. The lyric is related to a system of meanings which exists outside of itself, and thereby acquires greater resonance.

Sometimes the area of meaning referred to may be both literary and mythological. In "Tant ai mo' cor ple de joya", for instance, the story referred to

has its immediate source in literature, but the literary sources have a mythological foundation. In this poem the speaker compares himself with Tristan, i.e., "I suffer more from love than did Tristan the lover" ("Plus trac pena d'amor / de Tristan l'amador" 44,45-46.) This reference involves two objective "loci of meaning", namely the Tristan myth, of Celtic origin, and the literature which was based upon that myth, including the different versions of Le Roman de Tristan.

The "literary/mythological" source also appears in one of Bernart's most famous poems, "Can vei la lauzeta mover". The reference, in this case, is to the Narcissus story. Like Narcissus, the speaker falls in love with his own image, that is, his image as he sees it in the lady.[22] He relates that "(c)'aissi m. perdei com perdet se / lo bels Narcisus en la fon". (43,23-24 - "and so I was lost, in the same way that the beautiful Narcissus was lost in the spring." This refers both to the Narcissus myth and to various literary adaptations of this myth (i.e., Ovid's Metamorphoses and the different medieval versions of the story.) As in the poem "Tant ai mo cor ple de

joya" the different areas of meaning which are referred to are treated objectively; they are not subsumed into the internal meaning system of the poem. Tristan and Narcissus do not become symbols for the speaker, they are merely comparable to him. The content expressed by the myth/story is juxtaposed with the poem's content and thereby gives greater resonance to the poem. No semantic fusion or exchange of meaning takes place.

The more objective kind of literary or mythological reference may be found in two of Heinrich's poems (7% of the total.) In "Ich waene, nieman lebe" the speaker refers to the myth of the dying swan; "Ich tuon sam der swan, der singet, swenne er stirbet" (XXII, 139.15 - "I do as the swan does, who sings as he dies".) This poem also contains one other such reference; the lady is likened to Venus, i.e, "Ich waene, si ist ein Vênus hêre, die ich dâ minne, / wan si kan sô vil" (XXII, 138.33-34 - "I believe that she is noble Venus, the one that I love, for she can do so many things.") In "Diu vil guote" the lady is likened to Helen of Troy. The speaker claims that if Paris could choose again among the most beautiful women in the world, then his lady would almost certainly obtain the apple (XVIII, 137.11-

14). As in Bernart's lyrics, these myths are referred to only in passing. They are not drawn into the internal meaning structures of the poem.

The less objective kind of reference to myth or literary text is only found in Heinrich's corpus, and then only in one poem (3% of the total). Nonetheless, this use of myth/story is instructive as an example of the way in which an essentially objective source of meaning may be subjectivised. In "Mir ist geschehen als einem kindeline" the Narcissus myth is referred to in both the first and the third stanzas. In both cases it is significantly different from the original story. In the first stanza the speaker likens himself to a child who reaches out towards his reflection in the mirror and breaks the glass, thereby destroying the desired object. Another image involving a child is found towards the end of the poem:

> - sam ein kint, daz wîsheit unversunnen
> sînen schaten ersach in einem brunnen
> und den minnen múoz únz an sînen tôt.
> (XXXII, 145.22-24)
>
> - like a child, who, lacking wisdom, gazed upon his image in a spring and had to love it until his death.

In so far as both images concern a "child", we would seem to be justified in seeing the images as

being variants of each other.[23] Thus the child of the first stanza may be identified with Narcissus. Both children may be identified with the speaker, who is thereby indirectly identified with Narcissus. Both images may now be seen as idiosyncratic variations of the Narcissus myth. The myth is reinterpreted in terms of the child theme, that is, in terms of a subjectively constituted structure of meaning. The speaker suggests that Narcissus was a child, instead of a youth. In the same way the image of the first stanza transforms the spring into a mirror. The original myth has been reworked into a number of variations on a theme. Still, the original "theme" is recognisable as such, and thereby retains something of its value as a reference to objectively existent meaning.

The proverb constitutes another area of meaning which is "external" to the subject. This kind of reference may also be more or less objective. The more objective way of citing a proverb is to identify it as such, either by means of quotation marks or a preamble which acknowledges the quotation. The less objective use of proverb, on the other hand, involves the

incorporation of the proverb into the speaker's own discourse without any apparent acknowledgement of its provenance. It is subsumed into the poem's internal structure, a process which is analogous to that which takes place when a myth or story is imaginatively reworked into the lyric.

Both forms of usage are found in Bernart's corpus.[24] The more objective use of proverb may be found in two of his lyrics, or 5% of the total. In "Lo tems vai e ven e vire" the speaker identifies the source of the proverb as "the Scriptures"; "que so mostra l'escriptura, / causa de bon'aventura / val us sols jorns mais de cen." (30,40-42 - "for this is what the Scriptures show; in the matter of good fortune a single day is worth more than a hundred"). In "Conortz, era sai eu be" the speaker tells us that he is quoting, though he doesn't identify the source;

> Qu'eu ai be trobat legen
> que gota d'aiga que chai
> fer en un loc tan soven
> tro chava la peira dura. (16,37-40)
>
> Indeed, I have discovered in my reading
> that a drop of water that falls in one
> place often enough can pierce hard stone.

In both poems the proverb is clearly identified as such. Thus, the area of meaning that it represents

remains "external" to the poem.

The less objective usage of proverbs may be found in two of the poet's lyrics, or 5% of the total. In these instances the proverbs are incorporated into the speaker's utterance. The "fit" between the speaker's tone and that of the proverb is often such that one might identify the speaker himself as the source of this succinctly delivered wisdom;

> E s'ela no m'en chastia,
> ades doblara .lh folia,
> que fols no tem tro que pren. (30,19-21)
>
> And if she doesn't punish me for it, the folly will be doubled, for the fool doesn't fear until he experiences.[25]

The sententious tone is not uncommon in Bernart's poetry; one could very easily identify the statement about the fool as his own wisdom, particularly since "fool" echoes the "folly" which he mentions in the previous line. Nonetheless, Carl Appel has identified this phrase as a proverb.[26]

In "Lo rossinhols s'esbaudeya" we encounter a usage of the proverb which does not really fit into either of the two categories described above. Rather, it would seem to fall into the grey area between these categories. The proverb is easily recognisable as such,

though the speaker gives us no overt indication that he is "quoting":

> Om no la ve que no creya
> sos bels olhs e so semblan
> e no cre qu'ilh aver deya
> felo cor ni mal talan,
> mas l'aiga que soau s'adui
> es peyer que cela que brui.
> Enjan fai qui de bon aire
> sembla e non o es gaire. (29,33)

> No one who sees her would not believe her beautiful eyes and fine appearance, and no one would believe that she could have a cruel heart and a wicked desire, but the water that flows quietly is worse than the water that roars. Whoever seems to be gracious while not being so in truth is guilty of trickery.

The speaker does not explicitly acknowledge the proverb in the first "pes". However, there are other indications that these lines are proverbial (apart from the fact that the thought expressed here recalls the form of the modern proverb "Still waters run deep"). The structures of the poem itself help to convey this information. Firstly, the tone of the first "pes", where the proverb occurs, is quite different from the tone of the previous four lines (the "frons"). In the "frons" the speaker laments his lady's perfidy; the tone is personal and heartfelt. In the first "pes" he is still bemoaning his lady's evil nature, but he does so in general terms (by means of the proverb). The

tone is dry, rueful and somewhat removed. This tone persists into the last "pes". The difference in tonal quality is complemented on the formal level. One may observe that the "ababddee" rhyme scheme conclusively separates the pedes from the "frons". All these factors betray the presence of the proverb. Technically we could describe this usage of the proverb as being of the "less objective" type, in so far as the speaker does not admit to the quote, but as the poem itself more or less gives this information away, one is tempted to consider it as an example of the more objective kind of usage.

Only one of Heinrich's poems contains a proverb (3% of the total.) Ferdinand Michel has commented on the paucity of such references in Heinrich's lyrics. He attributes this fact to what he calls Morungen's preference for "personalised expression".[27] The proverb in question is found in "Diu vil guote": "Man sol vrouwen schouwen unde lâzen âne twanc. / ich sach, daz ein sieche verboten wazzer tranc" (XVIII, 137.4-9 - "One should admire women and leave them without constraint. I saw, that a sick man drank of forbidden waters." Michel claims that the proverb about "forbidden waters" has its origins in the sayings of

Solomon.[28]

For our purposes the main interest of this citation arises from the way in which it is incorporated into the rest of the poem. The speaker does not tell us that he is quoting; in fact, he seems to transform the expression of collective wisdom into a personal observation, based upon his own experience; "ich sach, daz ein sieche...". The abstract generality is subjectivised, and the proverb becomes the speaker's own assertion. It would thus seem that we are dealing with an example of the "less objective" type of usage. On the other hand, the expression does not accord well with the previous lines, there is no anticipation of the theme or imagery found therein (though there is no discordance on the formal level). The proverb identifies itself through this lack of "fit" despite Heinrich's best attempts to "personalise" it. Perhaps this may be considered to be an example of the kind of usage we have found in "Lo rossinhols s'esbaudeya". The proverb is identified, on one level, with the speaker's own discourse, (in this case, the assertive "ich sach"), while its "otherness" is manifested on another level.

Overall, references to areas of objective meaning may be considered to be more common in Bernart's lyrics than they are in Heinrich's. References to God are found in 59% of this poet's lyrics, as compared with 20% of Heinrich's poems. References to myth and literature (of both kinds) are found with slightly higher frequency in Heinrich's poems than in those of Bernart (10% vs 8%). Proverbs are found in only 3% of the former poet's corpus, whereas they are found in a total of 10% of Bernart's poems. This particular aspect of the objective space would seem to be more important in Bernart's poetry than it is in Heinrich's.

At this point we have described some of the most basic textual features which are associated with the objective space in these lyrics. When everything is considered, it must be concluded that these features occur more frequently in Bernart's lyrics than in Heinrich's. This finding could lead one to conclude that the objective space is of more importance in the former poet's work. In fact it would seem that the outside world is more "present" in Bernart's poetry than it is in Heinrich's. We have not yet discussed, however, one other aspect of these lyrics which serves to evoke an objective space within the poem. This is

the ubiquitous reference to "other people", a topic which is extensive enough to constitute the matter of the next chapter.

CHAPTER ONE: NOTES

1. i.e.: I, 122.6; XVIII, 136.28; XXI, 137.32; and XXIX, 143.8. Des Minnesangs Frühling (vol. 1., "Texte".) eds. Hugo Moser and Helmut Tervooren. Stuttgart: S. Hirzel Verlag, 1977. (N.B.: this list only includes those citations of "werlt" which seem to be synonymous with the English "world". It does not include those instances in which the word seems to designate courtly society. The latter usage will be discussed in Chapter 2.)

2. i.e.: nos. 1,55; 4,10; 10,43; 12,16; 17,47; 21,20; 22,19 ("segle"); 24,24 ("terra"); 25,21; 26,22; 27,19; 31,37; 41,9; 43,14; 44,61. Bernart de Ventadorn, Bernard von Ventadorn, Seine Lieder mit Einleitung und Glossar. (Carl Appel, ed.) Halle a. S: Verlag von Max Niemeyer, 1915.

3. i.e.: nos. 5,29; 8,53; 10,51; 12,1; 13,55; 17,22; 21,53-54; 22,62; 23,58; 26,38; 44,36; 45,41.

4. As James Wilhelm describes with especial reference to Bernart's "Can vei la lauzeta mover". (The Cruelest Month: Spring, Nature and Love in Classical and Medieval Lyrics. New Haven and London: Yale University Press, 1965, p.156.)

5. See especially Ernst Robert Curtius' European Literature and the Latin Middle Ages. (trans. W.R. Trask, Bollingen Series, 36.) New York: Pantheon Books, 1953, p. 184. See also James Wilhelm's The Cruelest Month (New Haven and London: Yale University Press, 1965.) For the treatment of the nature induction as a classically derived convention see Werner Ross' "Über den sogenannten Natureingang der Trobadors". (Romanische Forschungen, LXV, 1953.)

6. See especially Wilhelm, op.cit., and Ross, op.cit.

7. Alois Kircher sees all manifestations of the conventional within (German) medieval love-lyric as being part of the objective element within the poem. See "Vorbemerkung", esp. p.10. (op.cit.)

8. Hennig Brinkmann, Zur Wesen und Form Mittelalterlicher Dichtung. Halle: Max Niemeyer Verlag, 1928. p. 82.

9. i.e.: nos. 5, 9, 10, 23, 24, 25, 26, 28, 29, 33, 37, 39, 40, 41, 42, 43, 44. (Carl Appel, op. cit.)

10. Karl Schütze. Die Lieder Heinrichs von Morungen auf ihre Echtheit geprüft. Kiel: C. Schaidt, 1890. p. 21.

11. i.e.: XXV, VII and XXIII. (Moser and Tervooren, op. cit.) The last example "Ich hôrte ûf der heide" is somewhat dubious, but it should qualify as an example of a nature induction in so far as it involves the presentation of a nature tableau at the beginning of the poem. The nature which is presented here is not really very objective; in fact it seems to be part of the internal landscape which the speaker develops in the course of the poem. Nonetheless, this is a nature induction, even if it is a somewhat "subjectivised" one.

12. Indistinct time is indicated by such ubiquitous references as "always" (totz tems), or a "long time" ("lonc tems", "lonc estatge").

13. i.e.: 4,53-54; 5,1; 7,1; 13,17; 15,46; 22,38; 24,1; 25,1; 26,1; 28,28; 30,42; 31,14; 33,19; 37,1; 39,1; 40,1; 41,1; 42,1; 43,1. (Carl Appel, op.cit.)

14. In Heinrich's lyrics indistinct time is indicated by such ubiquitous time references as "always" ("iemer"), "a long time" ("lonc tems") and adverbs such as before ("bevorn") and "every so often" ("eteswenne".) Cf. note 12 above.

15. i.e.: IV, 126.1-3; V, 126.20-21; XIb, 132.2; XVI, 135.20; XVII, 136.14; XXI, 138.9; XXII, 139.1; XXXI, 144.23. (Moser and Tervooren, op.cit.)

16. E.J. Morrall, "Heinrich von Morungen's Conception of Love". German Life and Letters 13 (1959/60) pp. 81-87 (p.82).

17. i.e.: 3,61; 5,28; 7,46; 9,26; 15,8; 17,28 (ibid., ln.35, ln.58); 19,42; 20,8; 22,9 (ibid., ln.34, ln.53.); 23,49; 24,22; 25,69; 26,22 (ibid., ln.42) 30,53 (ibid., ln.58-59); 31,33; 35,7; 36,56; 37,52; 39,13; 40,51; 41,36 (ibid., ln.49); 42,54; 45,18 (ibid., ln.26, ln.43, ln.48.). (Carl Appel, op.cit.)

18. i.e.: VII, 129.7; XIb, 132.5; XIII, 133.18 (ibid., 133.38); XVI, 135.23; XVII, 136.23; XXV, 141.9. (Moser and Tervooren, op.cit.)

19. i.e.: XIb, 132.5; XIII, 133.18; and XVI, 135.23. (Moser and Tervooren, op.cit.)

20. See Maurice O'Connell Walshe, Medieval German Literature, Cambridge, Mass: Harvard University Press, 1962. pp.106-108.

21. The citation of literary texts in these lyrics is a very complex problem which demands separate study in its own right. It is related to the larger theoretical issue of intertextual relations in medieval love lyric. In this study we will not be dealing with the "involuntary quotations" which the poet may make, as a result of various literary influences. We will only be concerned with intentional citations from specific literary texts.

22. For an explanation of the psychological dynamics involved in this process, see Frederick Goldin's The Mirror of Narcissus in the Courtly Love Lyric. Ithaca, N.Y: Cornell University Press, 1967.

23. This method of interpretation is outlined by Otto Ludwig in his article "Komposition und Bildstruktur: Zur poetischen Form der Lieder Heinrichs von Morungen". Zeitschrift für deutsche Philologie 87 (1968) Sonderh., 48-71. (see especially pp. 66-69).

24. See Moshé Lazar's "Classification des Thèmes Amoureux et des Images Poétiques dans l'Oeuvre de Bernard de Ventadour." (Filologia Romanza 6 (1959) pp.371-400) for a list of proverbs in Bernart's lyrics (p.400).

25. For the last line of this translation, cf. that of Stephen Nichols, John A. Galm et al., in The Songs of Bernart de Ventadorn. (Chapel Hill: University of North Carolina Press, 1962) p. 131.

26. Carl Appel, op.cit., pp.183-184 (note for line 21).

27. Ferdinand Michel, op.cit., p.172.

28. "Der Ausgangspunkt (for this proverb) ist ohne Zweifel in einen der Sprüche Salomonis zu suchen (9, 17)..." (Ibid., p.173.) The editors of Des Minnesangs Frühling: Anmerkungen have claimed that they have identified a possible source for the expression in Ovid's Amores (III, 4.) (eds. Helmut Tervooren and Hugo Moser. Stuttgart, S. Hirzel Verlag, 1981, p.466.)

CHAPTER TWO: THE OBJECTIVE SPACE - "THE OTHERS"

When the speaker addresses or otherwise evokes the "others" (or "other") he creates the sense of an "outside world" beyond the self. Thus, the evocation of other people may be considered to be an important constituent element of the objective space. In this chapter we will discuss the various kinds of "other" which appear in these lyrics.

The "other" is generally manifested either by description or by apostrophe. Apostrophe is a common rhetorical device in Romantic lyric poetry, but it is also common in courtly love-lyric, where, as in modern lyric, it takes the form of a "direct address to one's self, to another person or thing."[1]. When the speaker goes through the motions of addressing another person, he creates that person, he calls him (or her) into being. He constitues him (or her) as an independent subjectivity vis - à - vis his own subjectivity.[2]

Frederick Goldin has explored some of the implications of this feature in courtly love-lyric. However, his main preoccupation has been with the relation of apostrophe to the pragmatic dimension of

the lyric (i.e., its reception by the audience).[3] In this chapter I will be concerned with apostrophe as a purely formal sign of the "other" within the text. The audience that will be referred to corresponds to the audience which is inscribed within the poem, not the "real-life" audience.

As we have mentioned, apostrophe is only one of the ways in which the other may be evoked. The speaker may also conjure up this figure in so far as he mentions or describes him. No matter how the "other" is represented, however, deictics, or "orientational features of language"[4] play an important role. Occasionally the figure may be identified by name, but generally the "other" is signified by deictics, specifically, personal pronouns and verb forms in the second or third person singular or plural.

Specific individuals constitute one of the most important kinds of "other" which are found in these lyrics. The principal figure in this group is the lady. This figure may be rendered objectively, as a concretely existent person, or she may be presented as a vague, dream-like figure. In the former case, she

may be represented as being part of that group of aspects which evoke "an outer world within the poem".

Direct address to the lady is the primary means by which she is consituted as an "other". This feature is more common in Bernart's lyrics than it is in Heinrich's. It is found in twenty-five of Bernart's thirty-nine poems (64% of the total)[5] while it is found in only seven of Heinrich's poems (23% of the total).[6] Bernart generally addresses the lady as "domna" (lady) although he also addresses her with a "code-name" or "senhal" (i.e., "Bel Vezer") on occasion. The fact that he gives her a name (albeit a "pseudonym")[7] adds a further element of objectivity to his characterisation of her, in that it places her definitively in the realm of "real" people.

The speaker generally addresses the lady so as to praise her. In "Ab joi mou lo vers e.l comens" he tells us that he has been "conquered" by her beauty; "Bela domna, .l vostre cors gens / e.lh vostre belh olh m'an conquis" (1,49-50 - "Beautiful lady, your noble form and your beautiful eyes have conquered me"). In "Be m'an perdut lai enves Ventadorn" the panegyric

assumes an even more elaborate form:

> Mos Bels Vezers, per vos fai Deus vertutz
> tals c'om no.us ve que no si'ereubutz
> dels bels plazers que sabetz dir e faire.
> (12,43-45)

> My Bel Vezer, God performs such miracles through you that no one can look at you without being enraptured by the fair and winsome things you know how to say and do.[8]

At other times the speaker addresses the lady so as to reproach her for her indifference; "Domna, so no.us es nuls enans / que be cre qu'es vostres lo dans, / cossi que vostr'om mal prenda" (26,19-21 - "Lady, it is of no advantage to you, and in fact I believe that it is even to your disadvantage, if evil befalls your vassal.")

Heinrich's speaker does not endow the lady with any kind of code-name. For him, the lady is simply "vrowe" ("lady"). Heinrich's speaker is also less given to long panegyric addresses. When he speaks to the lady it is generally because he wants to say something. In addition, there is often a kind of directness and passion in his utterance which is often lacking in that of Bernart's speaker. This is most apparent when he proclaims; "Vrowe, mîne swaere sich,

/ ê ich verliese mînen lîp." (XX, 137.17-18 - "Lady, look upon my sorrow, before I lose both body and soul.") Sometimes the way in which the speaker addresses the lady may even sound slightly menacing; "Noch waere zît, daz du mir, vrowe, lônist" (XIII, 133.34 - There is still time, my lady, for you to reward me."

The lady may also be materialised as an "other" in so far as she is described in an objective, concrete way which emphasises her physical presence. Such evocations are ubiquitous in Bernart's lyrics, some such reference being found in practically all of his poems.[9] These descriptions may be more or less extensive and detailed, but they all insist on the physical concreteness of the lady's "presence". In "Tant ai mo cor ple de joya" the description is only one line long, but it is enough to convey the impression that the lady is a "real" person; "Gens cors ab frescha color." (44,59 - "Noble body of a fresh colour". Other descriptions are much more detailed:

dels melhs es sos cors establitz,
los flancs grailes, et escafitz,
sa fatz frescha com roza par..."
(40,28-30)

Her body is formed of the best: her hips
are slim and slender while her face
appears fresh as a rose.[10]

On occasion subjectively perceived moral qualities are included in the physical description, but even so the physical immediacy of the other details outweighs these; "cors lonc, dreih' e covinen, gen afliban, cohnd'e gai." (16,45-46 - "her slender body, straight and graceful, finely clothed, comely and gay.")[11]

This type of description is much rarer in Heinrich's lyrics.[12] There are several references to the lady's "ougen" ("eyes")[13] and her "rosevarwer munt" ("rose-red mouth"),[14] but these attributes of the lady seem to be disembodied. The "rosevarwer munt" in particular is quite concretely physical, but it tends to assume a representative, motif-like quality which defines the lady as symbolic presence rather than as a person.

Truly "physical" descriptions which emphasise the lady's physical presence are found in only three of Heinrich's thirty poems (10% of the total). In "Owê,

war umbe volg ich tumbem wâne" the speaker describes the lady as having "varwe liljen wîz und rôsen rôt" (XVII, 136.5 - "a complexion of lily-white and rose-red.") Even these attributes, however, may be considered as mere formulaic epithets rather than as the result of "actual" observation. In "Si ist ze allen êren" the speaker claims that "vil rôt ist ir der munt / ir zene wîze ebene - verre bekant" (I, 122.22-23 - "deep red is her mouth, and her teeth white and even - famous throughout the land".) Incongruous as they are, the lady's famous teeth do serve to give us the impression that we are dealing with a "real" woman rather than with an ethereal image. However, the most concrete evocation of the lady is in the poem "Uns ist zergângen": "Seht an ir ougen und merkent ir kinne, / seht an ir kele wîz und prüevent ir munt." (XXV, 141.1-2 - "Look at her eyes and observe her chin, look at her white throat and observe her mouth.") The mentioning of the chin, in particular, gives us the impression that we are dealing with a "real" woman, an objectively existent "other".

It seems clear that the lady of Bernart's lyrics

is represented as an "other" far more frequently than is the case with Heinrich's lady. The lady is addressed, and thereby constituted as an independent subjectivity, in 64% of Bernart's poems. This phenomenon only occurs in 23% of Heinrich's lyrics. In addition, the lady is represented through description of her physical presence in practically all of Bernart's poems, as compared to 10% of Heinrich's. Ultimately, the lady of the former poet's lyrics is much more "real." She is part of the "real" world within the poem.

References to other specific individuals are found in fourteen of Bernart's lyrics (36% of the total).[15] In "Era m. cosselhatz, senhor", the individual in question is the lady's other lover, that is, the speaker's rival (6,6). The "gilos" (the lady's husband) is not as common a fixture in the "canso" as he is in some genres of Provençal love-lyric, notably the "alba", where the gilos is a standard actant. In fact, the gilos is referred to in only one of Bernart's lyrics, that is, "Can par la flors josta.l vert folh." (41,45)

In several instances the specific individual referred to seems to correspond to an actual historical personage. There are several references to "the English king"and "the king". In "Lancan vei per mei la landa" the speaker refers to "the English king and the Norman duke": "Si.l reis engles e.l ducs normans / o vol, eu la veirai abans / que l'iverns nos sobreprenda". (26,43-45 - "If the English king and the Norman duke desire it, I will see her before winter overtakes us.") A similar reference is found in "Pel doutz chan que.l rossinhol fai" - the speaker mentions "la reina dels Normans" (33,45 - "the Queen of the Normans") This figure may well represent Aliénor of Aquitaine. Most of the references to "the king" seem to be of rhetorical value, however. This is certainly the case when the speaker claims that his lady is so marvellous that even the king would be bold if he approached her (17,5-8). The speaker is also very fond of evoking people who would seem to correspond to the poet's actual friends and patrons, i.e., "Romeu" (22,62, 45,53.) and "Lord Alvernhat of Belcaire" (12,42, 29,58.)[16]

There is one kind of "specific individual" who is

found very commonly in Bernart's lyrics (though not in Heinrich's); this is the joglar or messenger. This figure is generally apostrophised, though he may also be evoked by a passing reference. Direct address to the joglar, which appears in the tornada at the end of the poem, is a more or less conventional feature of Provençal poetry. Direct address to the joglar occurs quite frequently in Bernart's lyrics, namely, in ten of the thirty-nine poems (26% of the total.)[17] This kind of apostrophe always takes the same form. The speaker generally asks the joglar to sing his song well, or he asks the messenger to take his song to the lady as quickly as possible; "Garsio, ara.m chantat / ma chanso e la.m portat / a mo Messager..." (6,60-63 - "Garsio, sing my song now and take it for me to my 'Messager'.")

In two poems (5% of the total) the speaker refers to the joglar instead of directly addressing him. In "En cossirer et en esmai" the reference is very brief; the speaker simply mentions the fact that he is not sending a messenger to the lady (17,49). The reference in "Pois preyatz me, senhor" is more extensive. The speaker portrays the joglar as a fellow and a fellow-

sufferer who also endures the pains of love; "Mon Escuder e me / don Deus cor e talan / c'amdui n'anem truan." 36,55-57 - "May God give courage and desire to both my Escuder and me, for we both wander in misery.") In fact, it almost seems as if the joglar is imagined as a kind of "double" or projection of himself.

References to specific individuals are rare in Heinrich's lyrics. In fact, there is only one such reference, namely in "Het ich tugende niht so vil." The speaker refers to his "son":

> Ich lâze einen trôst noch hinder mir;
> Daz noch schoene werde mîn sun
> daz er wunder an ir begê,
> alsô daz er mich reche
> und ir herze gar zerbreche
> sô sîn sô rehte schoenen sê.
> (III, 125.14-18)

> I still have one consolation left to me;
> that my son will be still more beautiful,
> and will arouse wonder in her, so that
> he will avenge me and break her heart
> completely when she sees him in such true
> beauty.

Specific individuals are found much more frequently in Bernart's lyrics than in Heinrich's; they appear in 38% of the former poet's lyrics, as opposed to 3% of Heinrich's poems. What is more,

there is one kind of individual, namely the joglar or messenger, who is found in 31% of Bernart's poems but who does not appear in Heinrich's lyrics at all.

Specifically identified groups of people represent another category of "other" that one meets with in these lyrics. Bernart's speaker apostrophises or mentions a sympathetic audience of male companions in four of the thirty-nine lyrics (10% of the total).[18] This audience is generally named and is thus easily identifiable as being masculine, i.e., "Era m. cosselhatz, senhor, vos c'avetz saber e sen." (6,1-2 - "Now counsel me lords, you who have knowledge and sense.") In this poem the male companions are counsellors. Similarly, in "Le gens tems de pascor" the "senhor" appear in the guise of receptive friends who are ready to listen to the speaker's complaint; "A totz me clam, senhor, / de midons e d'Amor." 28,9-10 - "I complain to all, my lords, of my lady and of Love".

In "Pois preyatz me, senhor" the male companions are the courtly audience whom the speaker addresses in the guise of singer. The singer is one of their

number, a peer who is expected to uphold the ideology of courtliness through his performance.[19] Certainly the "senhors" are represented as being enthusiastic about hearing the song; presumably they have exhorted the singer to sing on in spite of his troubles, for the speaker begins by proclaiming that "Pois preyatz me senhor / qu'eu chan, eu chantarai" (36,1-2 - "Since you ask me to sing, my lords, I will sing.")

The speaker of Heinrich's lyrics addresses an audience of "male companions" in only one poem (3% of the total.) This is the only context in which this kind of "other" is manifested. In "Ich wil ein reise" the speaker declares that he will seek vengeance for his lady's hard-heartedness by wreaking great destruction on her account. The apostrophised audience are represented as being his supporters in this mission, i.e., "Wünschent, daz ich wol gevar." (XXXIII, 145.34 - "Wish that I may succeed...") This kind of "other" has been identified by Goldin as having its extra-textual counterpart in a hypothetical "uncourtly" audience of men who do not understand the niceties of courtly ideology, and who assume a brutal,

soldier-like attitude with regard to women and matters of love in general.[20] In the poem cited above Heinrich's speaker shows himself to be in sympathy with this group, though this is very unusual.

Bernart's speaker has occasion to address another group of "uncourtly men", namely, the "lauzengiers", who harm his cause by gossiping and carrying tales. He addresses these figures in two poems, or 5% of the total. Bernart's speaker is most definitely not in sympathy with this audience; on the contrary he reviles them; "enoyos! e que.us enansa, / si.m faitz enoi ni pezansa?" (1,29-30 - "Boors! how does it profit you to give me annoyance and grief?") In "Ara no vei luzir solelh" he upbraids them as "malvaza gens savaya" (7,22 - "malevolent, false people"). There is an approximate equivalent for the lauzengiers in Heinrich's lyrics, namely the "huote". These individuals are also obstacles to the speaker's happiness, though this is because they are "duennas" or guardians of the lady's honour rather than tale-bearers. Heinrich's speaker does not challenge these figures directly, as Bernart's speaker does.

The lauzengiers of Bernart's lyrics are mentioned as well as apostrophised. The former kind of lauzengier reference can be found in eight of the poet's thirty-nine lyrics (21% of the total.)[21] Needless to say, they are always characterised negatively in these evocations, just as they are when the speaker addresses them; typically, he describes them as "enemistatz" ("enemies") and "enveyos" ("envious ones"). In "Ara no vei luzir solelh" two stanzas are devoted to the attack; as the speaker explains, he protests about them because "ira me fan dol et esglai / e pesa lor del joi qu'eu ai." (7,26-27 - "they cause me sadness, pain and annoyance, and any joy that I have annoys them.") The speaker is not always on the offensive against these figures, however. On one occasion he reflects that it is part of his duty as a courtly lover to be polite to all people, including the lauzengiers. Besides, it might aid his cause more to ingratiate himself with them. Cynical self-interest and courtly ideals are intermingled;

> Doncs lor deuri'eu be servir
> pois vei que re guerra no.m vau,
> que s'ab lauzengiers estau mau
> greu.m poiria d'amor jauzir.
> Per leis es razos e mezura
> qu'eu serva tota creatura

neis l'enemic dei apelar senhor
c'ab gen parlar conquer om melhs d'amor
tot lo pejor ad ops de be volen.
(13,37-45.)

Therefore I should serve them, for I see that fighting them is of no avail. If I'm in bad favour with the lauzengiers it will be very difficult for me to have joy in love. It is right and appropriate that I serve all people; I should even call my enemy "lord", because with courteous speech one can make even the worst look well on love."

Bernart's speaker also speaks of another group of "uncourtly men" besides the lauzengiers. This occurs in "Ges de chantar no.m pren talans". The speaker begins this poem by telling us how sad he is that courtly virtues have fallen into disrepute. He blames this on the "barons", whom he accuses of loving in bad faith. As he sees it, they set a bad example that lowers morale and thereby prevent the truly courtly from obtaining "joy"; "Dels baros comensa l'enjans./ c'us no.n ama per bona fei. / Per so.n sec als autres lo dans / e negus om de lor no.s jau." (21,9-12 - "Deceit begins with the barons, for not one of them loves in good faith. Therefore, harm befalls the others and no man has joy from them.")[22] However, the "barons" are only mentioned in this one poem (3% of the total).

Heinrich's speaker does not address the "huote" or "valschen". Nor is this group mentioned as frequently in Heinrich's lyrics as the lauzengiers are in Bernart's. References to these people are found in only five of the poet's thirty lyrics (17% of the total.)[23] Nor does Heinrich's speaker attack the "huote" with the same kind of venom that Bernart's speaker reserves for the lauzengiers. Rather, he seems to accept their malfeasance with relative equanimity; for him, the world is divided into two kinds of people, "die nâch vröiden ringent" (XXI, 137.37 - "those who strive for joy") and those who are dedicated to thwarting the aspirations of the former group, i.e., "die valschen" (XXI, 137.38 - "the false ones".) Heinrich sees the situation from a position of detachment, and therefore he does not feel called upon to attack and revile the "huote" as Bernart's speaker does the lauzengiers.

In one poem only does Heinrich's speaker assume an overtly hostile tone towards the huote; this is in "Diu vil guote". The speaker challenges them, albeit indirectly; he does not actually address them: "Swer der vrouwen / hüetet, dem künde ich den ban" (XVIII,

136.37-38 - "Whoever guards the women, against him I proclaim a ban...") On the whole, though, the speaker remains fatalistic, restricting himself to occasional daydreams about what life would be like if there were no "huote" to plague him; "waeren nu die huotaere alle gemeine / toup unde blint, swenne ich ir waere bî..." (XIb, 131.27-30. - "If the huote were all rendered deaf and blind, when I was with her...")

"Other women" (that is, women other than the lady) constitute another specifically identified group which is frequently referred to in both Heinrich and Bernart's lyrics. Only Heinrich's speaker actually apostrophises them, and then only in one poem. In "Min liebeste und ouch min erste" he asks them for advice with regard to obtaining favour with his singing: "Nu râtent, liebe vrouwen / waz ich singen muge, / sô daz es iuch tuge." (II, 123.34-36 - "Now advise me, dear ladies, what I must sing in order to please you.") In this instance Heinrich's speaker sees the "other women" as potential allies or go-betweens in his courtship of the lady.

"Other women" are frequently mentioned in both

poets' lyrics. Such references are especially common in Bernart's lyrics, being found in twenty-one of the thirty-nine poems (54% of the total).[24] They are mentioned in several different contexts. For instance, they may be alluded to indirectly by the form of the speaker's panegyric to the lady. When the speaker claims that "Gensor de leis no poc faire Beltatz" (35,23 - "Beauty could not make a nobler woman than she") he evokes, however indirectly, the whole world of other women to whom the lady is compared. The speaker seems to be excluding all other women from his purview, in that he sets the lady on a pedestal high above them, but the superlative mode always implies that the speaker is evaluating the lady as she compares to others. Bernart's speaker sometimes makes this especially clear by the way in which he frames his compliments; "de beutat no.us trob egansa" (1,54 - "in beauty I do not find anyone who is your equal.")

In three of Bernart's poems the speaker mentions one particular "other woman", that is, an individual who belongs to the category of "other women". In "Estat ai com om esperdutz" the speaker describes how

he loved a lady who "anc no.m amet de coratge" (19,10 - "never loved me in her heart.")[25] Because of this he gave up singing (19,1-16), but he has since found a new lady, that is, "Fis-Jois". He can now sing again, in spite of his former unhappiness or, as he puts it, "Deu lau qu'era sai chantar, / mal grat n'aya na Dous-Esgar / e cil a cui s'accompanha." (19,49-51 - "I praise God that now I can sing in spite of lady Dous-Esgar and the one who keeps her company"[26]). The other woman is also mentioned in "Can par la flors josta.l vert folh" where she is referred to as "la fausa de mala merce" (41,26 - "the false one without mercy"). In "Can vei la flor, l'erba vert e la folha" the situation is somewhat different; the speaker seems to be preoccupied with both women at the same time. He is "fleeing" the woman who is receptive to him, while pursuing the one who maltreats him. (42,22-25)

Other women are occasionally mentioned in the context of the speaker's rejection of them in favour of the lady: "orgolh e folatge e vilania fai / qui.n mou mo coratge / ni d'alre.m met en plai." (25,77-80 - "Whoever tries to move my heart from her, or to involve me with anyone else, is guilty of pride and

madness and villainy.") More rarely the other women are mentioned in the context of the speaker's rejection of the lady for them: "A las autras sui eschazutz. La cals se vol, me pot vas se atraire." (12,29-30 - "I have fallen to the others. Whoever wants me can draw me to her.") This rejection of the lady generally occurs when the speaker recognizes the hopelessness of his situation, and the prospect of his lady's continuing indifference. He separates himself from the lady psychologically, a state that Frederick Goldin has called "going into exile."[27] In this state of mind he rejects the courtly attitudes and instead adopts a swaggering "macho" stance which is characterised chiefly by this claim of sexual independence. Thus in this particular instance the other women appear as a foil for the speaker's assertive masculinity.

Other women are sometimes represented by Bernart's speaker as being potential allies in the ongoing siege of the Lady Perilous. If they are unreliable in this regard, however, the speaker may express great bitterness:

> De las domnas me dezesper.
> ja mais en lor no.m fiarai

(...)
pois vei c'una pro no m'en te
vas leis que.m destrui e.m cofon. (43,29-30)

I despair of women. No more will I put my trust in them (...) because I see that not one of them helps me against her who destroys and ruins me.

In the face of this disappointment the speaker may express considerable dislike of women in general: "totas las dopt' e las mescre, / car be sai c'atretals se son" (43,31-32 - "I fear and distrust all of them, because I know that they're all the same.")

In Heinrich's lyrics the "other women" are mentioned less frequently than they are in Bernart's poetry; such references are found in ten of the thirty poems, or 33% of the total.[28] As In Bernart's poetry, they are often evoked by the way in which the speaker praises the lady: "Sô bin ich von grôzer liebe entsên / von der beste, die ie dehein man ze vriunt gewan." (V, 126.9-10 - "And so I am bewitched by a great love, for the best (woman) that a man has ever won as his friend." Again, the superlative mode evokes the other women to whom the lady is implicitly compared. The other women may also appear in the context of the speaker's rejection of them for the lady:

Diz lop beginnet vil vrouwen versmân,
daz ich die mîne vür alle andriu wîp
hân zeiner krône gesetzet sô hô
unde ich der deheine û'z genomen hân.
(I, 122.10-13.)

This song of praise dismays many ladies,
for I have offered my lady the crown,
and set her so high above all other
women, without exception...

On occasion Heinrich's speaker portrays himself as a defender of womankind in general, i.e., of all "other women". This is exemplified by his defence of "women's rights" vis-a-vis the repressive "huote", though as Ferdinand Michel points out,[29] his plea for the liberation of women from sexual authoritarianism sounds decidedly self-serving; "huote machet / staete vrouwen wankelmuot. / Man sol vrouwen schouwen und lâzen âne twanc." (XVIII, 137.6-8 - "guardians make constant woman changeable. One should admire women and leave them free of constraint.")

In one poem only does Heinrich's speaker express anything resembling misogynistic sentiment towards the other women. Even on this occasion the feeling which is described is tentative, based as it is upon a hypothetical situation;

Solde ich iemer vrowen leit
alder arc gesprechen, daz hât sî verschuldet wol
diu daz hât von mir geseit
daz ich singe owê von der ich iemer dienen sol.
(XXIV, 140.11-14.)

Were I ever to speak sharply or roughly to women and cause them grief, that would be her fault, she who has said of me that I sing, alas, of the one whom I should always serve.

This one instance of possible negative feeling towards women can be seen rather as evidence for the speaker's characteristic gentleness towards them. He is envisioning what would be, for him, a strange and monstrous occurrence.

On the whole Bernart's speaker pays more attention to the other women than Heinrich's speaker does. Heinrich's speaker addresses other women in one poem, which Bernart's speaker does not, but overall, there are more references to other women in Bernart's poetry.

There are several groups of people in Bernart's lyrics who do not fit into the two categories mentioned above. In two poems the speaker refers to "thieves". In "Lo rossinhols s'esbaudeya" the speaker refers to "thieves" as part of a sardonic statement about the lady's lack of faith in him; he remarks that "mas ben

es vertatz que laire / cuida tuih sion sei fraire." (29,31-32 - "indeed it is true that all thieves think that other men are their brothers") He also refers to "thieves" in "Can l'erba fresch' e.lh folha par"; with a touch of hyperbole he describes his love reverie as being so profound that "lairo m'en poirian portar / que re no sabria que.s fan" (39,11-12 - "thieves could carry me off without my realising it").

Another type is "the fool", who appears in five of the thirty-nine lyrics (13% of the total.)[30] Typically the "fool" is the man who interferes with the lover's courtship, as in "Chantars no pot gaire valer"; "e cel es be fols naturaus / que, de so que vol, la repren / e.lh lauza so que no.lh es gen." (15,33-35 - "he is a natural-born fool, whoever reproaches her [the lady] for desiring, and counsels her to do that which is not proper"). Then again, "the fool" may be the man who does not know how to conduct himself properly in love; ""Mas es fols qui.s desmezura / e no.s te de guiza." (44,17-18 - "He is a fool who overreaches himself, and does not act as he should.")[31]

Specifically identified groups or types of people are found more frequently in Bernart's lyrics than they are in Heinrich's poetry. The "senhor" appear in 10% of Bernart's lyrics, while the equivalent in Heinrich's lyrics are found in only 3% of the poems. The lauzengiers and the uncourtly "barons" appear in 29% of Bernart's lyrics, while the "huote" are only found in 17% of Heinrich's poems. "Other women" are featured in 54% of Bernart's lyrics, versus 37% of Heinrich's. In addition to this, there are some groups or types in Bernart's poems which are not found at all in those of Heinrich, namely, the "thieves" and the "fool". The specifically identified group or type may thus be considered to be of especial significance in Bernart's poetry.

One of the most common kinds of "other" in these lyrics is an indeterminate figure who remains basically undefined in that he is referred to only with vague appellations or deictics (specifically, personal pronouns and second or third person verb forms). One may establish certain functional distinctions between different kinds of "indeterminate other". One type is the "witness figure", who is generally called upon to

observe some fact to which the speaker wishes to draw his attention. This figure is apostrophised in nine of Bernart's thirty-nine lyrics (23% of the total).[32] Typically, this figure is evoked when the speaker asks rhetorically for someone to confirm his opinion about something; "Gardatz, s'ela me fos vezina / s'eu n'agra re de mai?" (18,25-26 - "Look, would I have anything more from her if she was near to me?") In this case the witness figure is "summoned up" by the imperative "gardatz".

In "La dousa votz ai aizida" the witness figure appears in a slightly modified guise. He is implicitly characterised as a sceptical friend who, although he is basically well-disposed towards the speaker, tends to misunderstand his motives: "e no.m tenhatz per leuger / s'eu dic alcu vilanatge." (23,23-24 - "and do not think me frivolous if I now say some impolite things", or "ja no crezatz qu'eu de joi me recreya"" (42,8 - "do not believe that I am abandoning joy.") Sometimes the speaker even sounds quite defensive vis-à-vis the witness friend; "e dic vos be que s'eu no sui amatz / ges no reman en la mia nualha." (35,11-12 - "I am telling

you that if I am not loved, it is not through my own negligence.") On other occasions though the witness figure may be on the receiving end of the speaker's superior wisdom: "D'amor vos dirai aitan..." (45,15 - "I will tell you this much about love...") In all of these instances the witness figure is evoked through personal pronouns or imperative verb forms. The context of the utterance gives us an idea of the different functions which the witness figure is performing.

The witness figure is also apostrophised in five of Heinrich's thirty lyrics (17% of the total.)[33] The "observational" role of this figure is more marked than is the case in Bernart's lyrics; the speaker is very insistent that he <u>see</u>, that he corroborate the truth of the speaker's vision. Generally, the witness is called upon to testify to the lady's beauty. The speaker will often "exhibit" this beauty to him; "Seht an ir ougen und merkent ir kinne / seht an ir kele wîz und prüevent ir munt." (XXV, 141.1-2 - "Look at her eyes and observe her chin, look at her white throat and observe her mouth") In "West ez obe ez verswîget möhte sîn" he calls the witness aside as a privileged observer of the lady's charms: "West ich, ob ez

verswîget möhte sîn, / ich lieze iuch sehen mîne schoene vrouwen." (VIa, 127.1-2 - "If I knew that it would be kept secret, I would let you see my beautiful lady") Occasionally the witness figure is called upon to observe the lover-speaker's hapless state or behaviour; "seht, des wundert mich, wan es ê niht geschach,/ daz ein man also tobt, als ich tuon zaller zît." (XVI, 135.12-13 - "see, this amazes me, for it never happened yet that a man should storm and rage as I do all the time".)

Apostrophe is not the only means by which the witness may be evoked in Heinrich's lyrics. This figure may also be manifested in so far as it is mentioned or described by the speaker. This is the case in one of Heinrich's poems (3% of the total). In "Sach ieman die vrouwen" the man who writes the epitaph may be seen as a witness figure, as may the hypothetical reader of the inscription. Characteristically, both figures are evoked through the use of indefinite pronouns:

Man sol schrîben kleine
reht ûf dem steine
der mîn grap bevât,
wie liep sî mir waere
und ich ir unmaere;
swer danne über mich gât,
daz der lese dise nôt
und ir gewinne künde,
der vil grôzen sünde,
der sî an ir vründe
her begangen hât.
(VIII, 129.36-130.8 - emphasis mine)

Someone should write in small script
right upon the stone that marks my grave,
how dearly I loved her and how
indifferent she was to me. And whoever
walks over me, may he read of this sorrow
and learn from it of the great injustice
that she has committed towards her
friend.

One of the most common types of "indeterminate other" is a kind of "people in general". This type is frequently evoked with appellations such as "everyone" or "most people". This type may also be manifested by the use of certain kinds of indefinite pronouns (deictics). This kind of "other" is not apostrophised.

"People in general" are referred to at least once in twenty-nine of Bernart's thirty-nine lyrics (74% of the total.)[34] This group is implicitly identified with courtly society. Very often this "type" appears in the guise of the perennial "nosy neighbour" who is

quick to pass judgement on the hapless lover-speaker; "E s'eu l'am a dezonor / esquerns er a tota gen,/ e tenran m'en li pluzor / per cornut, e per sofren." (6,17-20 - "If I love her in dishonour I will be mocked by everyone, and most people will take me for a compliant cuckold.") On the other hand, "people in general" may well be the rivals with whom the speaker has to compete for the lady's attention;

> mas d'aitan m'an mout onrat
> que, s'eron mil ajostat,
> plus gardon lai on eu so
> c'a totz aicels d'eviro. (6,45-48.)
>
> But in this her eyes have greatly honoured me, because when a thousand people are gathered together, they [her eyes] look more at the place where I am than at the others all around.

In other lyrics "people in general" are explicitly identified with courtly society. The abstraction "people" is "concretised" into the abstraction "courtly people" or "the courtly man", as in "La dousa votz ai auzida":

> Ben es totz om d'avol vida
> c'ab jou non a son estatge
> e qui vas amor no guida
> so cor e so dezirer. (23,9-12)
>
> Indeed a man leads a worthless life if he does not stay close to joy and does not guide his heart and his desire towards love.

In "Lancan folhon bosc e jarric" the speaker refers to "qui ama e no.s melhura...(24,18 - "whoever loves and does not improve..."). In "Ges de chantar no.m pren talans" he reminisces about the way in which "courtly people" used to conduct themselves: "que metre.s soli'om en grans / com agues pretz, onor e lau." (21,3-4 - "men used to strive hard to win worth, honour and praise.")[35]

"People in general" are mentioned in sixteen of Heinrich's lyrics (53% of the total).[36] As in Bernart's poems, this group tends to be identified with courtly society. In Heinrich's lyrics, "people" are frequently represented as a vast admiring public for the lady's charms, a collective "witness figure"; "Al diu werlte si sol durch ir schoene gerne sehen" (XIII, 133.33 - "Everyone should look gladly at her because of her beauty".) "People" may also be of service to the speaker in his courtship of the lady; "nû hât men mir maere brâht / der ist vrô mîn herze inbinnen" (XXXV, 147.19-20 - "now have people brought me tidings, therefore is my heart made glad."). As in Bernart's poems, however, "people" may also be seen as rivals

with whom the speaker must share the lady's attention: "sî ensol niht allen liuten lachen, / alse von herzen sam si lachet mir" (XIb, 131.33-34 - "She shouldn't smile so warmly at everybody in the same way that she smiles at me".)

In Heinrich's lyrics "people", or "courtly society" serve a special function that they do not assume in Bernart's lyrics. They are often represented as a "board of approval" whose good opinion of the lady seems to be crucial to the speaker's own good opinion of her; "man si lobte als reine unde wîse, / senfte unde lôs" (I, 122.25-26 - "people praised her as pure and wise, gentle and graceful") The speaker often stresses the importance of the fact that his lady be generally recognised for her beauty and excellence. As he says himself in "Het ich tugende niht sô vil": "Het ich tugende niht sô vil von ir vernomen (...) wie waere sî mir danne alse ze herzen komen?" (III, 124.32-36 - "If I had not heard so much about her qualities (...), how else would she have come into my heart?")

The two kinds of indeterminate "other" are found with comparable frequency in both Heinrich and

Bernart's lyrics. The "witness figure" appears in 23% of Bernart's lyrics, as opposed to 20% of Heinrich's. "People in general" are a factor in 74% of Bernart's lyrics, while they appear in 53% of Heinrich's poems. This kind of "other" is found slightly more frequently in Bernart's lyrics.

The "other" does not necessarily have to be an actual person. It may also be a personification. Personifications are generally evoked through apostrophe; both speakers will occasionally address the God of Love or other personification of courtly qualities. The speaker of Bernart's lyrics addresses "Love" ("Amors") in seven of the thirty-nine poems (18% of the total.)[37] In "Amors, enquera.us preyara" he reproaches Amors for abandoning him, (3,1-11) as he does also in "Tuih cil que m. preyon qu'eu chan" (45,29). In "Ara no vei luzir solelh" the speaker promises eternal allegiance to "Fin'Amor", (7,49 - "True Love"), while in "Be. m cuidei de chantar sofrir" he offers tribute to Amors' powers (13,19). In "Amors, e que.us vejaire" "Love" is invoked as a kind of "witness figure" in so far as he is called upon to bear witness to the speaker's folly in loving without reward

(4,1-2). One other personification is also addressed by the speaker of Bernart's lyrics, namely "Courtesy" ("Cortezia", 22,13).

Bernart's speaker also mentions Amors, in addition to, or in instead of, apostrophising the figure, in twelve of the thirty-nine lyrics (33% of the total.)[38] In "Lo rossinhols s'esbaudeya" he describes Amors as holding him prisoner (22,52). In "Le gens tems de pascor" he claims that this figure, together with the lady, has betrayed him. He is not always so critical of "Amors", however. On occasion he will defend her. In "Chantars no pot gaire valer" he claims that the people who decry Love are "folas gens" (15,15-16 - "foolish people".)

"Love" ("Minne") is not such a common figure in Heinrich's lyrics. This figure is apostrophised in only two poems (7% of the total). In "Mîn herze, ir schoene und diu minne" the speaker asks Minne to give the lady some share of his suffering, while in "Mir ist geschehen als einem kindelîne" the speaker praises Minne as the power that governs the world. (XXXIII, 145.9.) Minne is also mentioned separately in one of

the poems in which she is addressed, namely "Mîn herze, ir schoene und diu minne" (XIV, 134.6). There is only one other instance in which the speaker of Heinrich's lyrics addresses a personification, and this is somewhat dubious. In "Uns ist zergángen" the speaker may well be addressing "Genâde"; "genâde, ein küniginne, du tuo mich gesunt" (XXV, 141.7 - "mercy, queen, make me whole"), but he may well be asking for mercy from the "queen". The latter possibility is supported by the fact that "genâde" ("mercy") is not capitalised in all manuscripts.[39]

We have seen that the various kinds of "other" are more common in Bernart's lyrics than they are in Heinrich's. This is also the case with regard to personifications. Some kind of reference to personifications are found in 44% of Bernart's poems[40], while they are relatively scarce in Heinrich's lyrics, being found in only 10% of the poems.

If references to "others" are to be considered as an important aspect of the objective space, then it must be concluded that overall, this feature is less important in Heinrich's poetry than it is in that of

Bernart. There is a space of the outside world and other people in Heinrich's poetry, but this "space" is more significant for Bernart. It is also more concretely realised. To a large extent Bernart's speaker lives in the world of objective phenomena, and this fact is reflected in the overwhelming presence of other people in his lyrics.

Up until now we have been concerned with the objective space, which is the dimension of the lyric which refers to the outside world and objective experience. We have seen that this space is present in the lyrics of both poets, even in the lyrics of Heinrich von Morungen, who is renowned for his subjective stance. We might conclude from this that the objective element must always play a significant role in courtly love lyric. However, even Bernart's lyrics are not entirely dominated by the objective element. Subjectivity is also present in these poems. It is to the latter topic that we now turn our attention.

CHAPTER TWO: NOTES

1. Hennig Brinkmann, op.cit., p.51.

2. See Jonathan Culler's "Apostrophe". Diacritics, 7:4 (1977), pp.59-69. This article also appears, in modified form, in Culler's Pursuit of Signs: Semiotics, Literature and Deconstruction. (Ithaca, N.Y.: Cornell University Press, 1981.)

3. In Frederick Goldin's "The Array of Perspectives in the Courtly Love Lyric". In Pursuit of Perfection, eds. J.Ferrante and G. Economou. London: Port Washington N.Y., Kennikat Press., 1975. p.68

4. See Jonathan Culler's Structuralist Poetics. London: Routledge Kegan Paul, 1975. p.165.

5. i.e.: 1,57-60; 3,45-55; 4,49-60; 6,57-60; 8,1-8; (ibid., ln 41-52); 12,43-45; 13,10-18; 19,41-48; (ibid., ln. 52-54); 20,37-39; 21,41-48; 22,49-50; 25,85-88; 26,19-21; 28,67-68; 29,61-62; 30,57-59; 31,49-56; 33,29-42; 36,46-54; 37,31-40; 39,45-48; 40,45 (ibid., ln.57-64); 41,23 (ibid.,ln.29, ln.39, ln.41-48); 44,57-60. (Carl Appel, op.cit.)

6. i.e.: II, 123.34-36 (ibid., 124.8-9); XIII, 133.34; XIX, 137.10-16; XX, 137.17-26; XXI, 137.27-30; XXXIII[1], 146.27-34; XXXIII[2], 146.11-34 (ibid., 147.1-3). (Carl Appel, op.cit.)

7. It would be impossible for the speaker to use the lady's "real" name: this would run counter to the courtly conventions. The "senhal" is the only indication of her identity that may be given.

8. Translation by Nichols et al., op.cit., p. 74.

9. (From a list compiled by Moshé Lazar in his "Classification des Thèmes Amoureux et des Images Poétiques dans l'Oeuvre de Bernard de Ventadour". Filologia Romanza 6 (1959) pp.371-400. <p.377>):

References to and descriptions of body: 1,49; 8,36-37; 12,17; 15,41; 18,58; 20,6-7; 26,45; 27,47; 28,37-38; 30,51; 35,15; (ibid., ln.16), 36,35; 40,29; 44,59.

References to and descriptions of face (and appearance in general): 1,51; 4,55; 8,33; 12,5; (ibid., ln.35); 13,29; 14,13; 15,37; 17,43; 26,13; 27,28; (ibid, ln.30); 30,52; 33,28; 35,35; 36,53; 37,13 (ibid., ln.36.); 40,30 (ibid., ln.69); 44,28; 45,34 (ibid., ln.36.).

References to and descriptions of eyes and gaze: 1,50-51; 6,41; 8,20; 15,47; 18,58; 24,34; 35,15; 37,12; 39,20.

References to and descriptions of mouth: 1,41.

10. Translation by Nichols et al., op.cit., p.158

11. Translation by Nichols et al., ibid., p.85

12. This is generally the case in Middle High German love lyric. Ferdinand Michel has remarked on this, calling it one of the most characteristic differences between Middle High German lyric and troubadour poetry. (op.cit., p.22.) More recently, Olive Sayce has made the same observation, while also claiming that the limited physical description that may be found tends to be very abstract and even "formulaic". (The Medieval German Lyric, 1150-1300. Oxford: At the Clarendon Press, 1982. p.374.)

13. References to "ougen": III, 124.39 (ibid., 125.1); V, 126.24 (ibid, 126.32); IX, 130.28; XVI, 141.18; XXII, 139.7. (Cf. Ferdinand Michel, op.cit., pp.27-34.)

14. References to "munt": IX, 130.30; XXII, 139.8; XXV, 141.2; XXVI, 141.15 (ibid., 141.15); XXVII, 142.4 (ibid., 142.10; XXXII, 145.16 (ibid., 145.18). (Ferdinand Michel, op.cit., pp. 27-34).

15. i.e.: nos. 6,6; 12,41-42; 13,56-57; 15,40; 16,27; 17,7; 19,51; 22,62; 23,39; 26,43; 29,58; 33,45; 41,45; 45,43 (Ibid., ln.53). (Carl Appel, op.cit.)

16. See Frank Chamber's study, Proper Names in the Lyrics of the Troubadours (Chapel Hill, University of North Carolina Press, 1971). Chambers concludes that "Romeu" is an "unknown man, friend of the poet", (p.233). He identifies "Alvernhatz lo senher de Belcaire" as Count Raymond V of Toulouse (p.44, p.69).

17. i.e.: nos. 4,61-62; 6,61-64; 10,50-52; 18,29-30; 22,61-64; 23,57-60; 33,43-45; 35,43-44; 39,57-58; 44,73-76. (Carl Appel, op.cit.)

18. Also 45.1, in addition to those poems cited in the text.

19. Frederick Goldin, op.cit., p.72

20. Ibid., p.58

21. i.e.: nos. 8,41; 13,39; 19,42; 22,11; 23,52; 35,37; 37,41-42; 39,34. (Carl Appel op.cit.)

22. Translation by Nichols et al, op.cit., p.99.

23. i.e.: nos. V, 126.34; XIb, 131.27; XVIII, 136.27; XXI, 137.38; XXIX, 143.17. (Moser and Tervooren, op.cit.)

24. i.e.: nos. 1,33 (women in general) 3,52; 5,31; 9,13; 10,46; 12,29; 15,24-25; 19,14 (ibid, ln.50), 22,33; 24,16 (ibid, ln.22), 25,40; 27,33; 28,24; 30,55; 31,18 (ibid, ln.48 - women in general); 35,23; 37,21; 39,49 (women in general); 41,26; 42,22-23; 43,25. (Carl Appel, op.cit.)

25. Translation by Nichols et al, p.92.

26. Translation by Nichols et al, p.93.

27. Frederick Goldin, op.cit., p.72.

28. i.e.: nos. I, 122.9; (ibid., 122.11); V,126.10; VII, 128.30; XIII, 133.30; XVIII, 136.37; XXI, 137.27; XXII, 139.2; XXIV, 140.11; XXV, 141.4; XXXIV, 147.7. (Moser and Tervooren, op.cit.)

29. i.e.: "Für die Frauen im Allgemeinen zieht Morungen zu Felde, indem er - naturlich auch im eigenen Interesse - gegen die huote eifert." Ferdinand Michel, Heinrich von Morungen und die Troubadours. Strassburg: Karl Trübner. London: Trübner & Comp., 1880. p.48.

30. i.e.: nos. 5,8; 15,33; 24,46; 44,17; 45,20. (Carl Appel, op.cit.) NB: This only includes references which clearly designate the "fool" as another person. It does not include those uses of the word which appear when the speaker is chastising himself for his "folly".

31. Translation by Nichols et al., p. 171

32. i.e.: nos. 1,13; 10,29-30; 18,25; 23,23; 25.5; 35,25; 37.15; 42,8; 44,66. (Carl Appel, op.cit.).

33. i.e.: nos. II, 123.16; VIa, 127.2; XVI, 135.12; XXII, 138.26; XXV, 141.1-2; (ibid., 141.14.) (Moser and Tervooren, op.cit.)

34. i.e.: nos. 1,18 (ibid., ln.47); 3,66; 6,18; 10,41; 13,3 (ibid., ln.7), 15,16; 16,4 (ibid., ln.30, ln.31); 17,28; 18,11; (ibid., l.14); 20,49; 21,3 (ibid., ln.6); 22,21 (ibid., ln.24, l.45); 23,31 (ibid., ln.45); 24,18; (ibid., ln.20, ln.28, ln.31, l.41.); 25,42 (ibid., ln.79); 27,11 (ibid., ln.20, ln.24.); 29,9 (ibid., ln.45-46); 31,9 (ibid., ln.12, ln.47.); 33,8; (ibid., ln.22); 35,33 (ibid., ln.35); 36,21 (ibid., l.25.); 37,57; 39,14; (ibid., ln.53-54); 40,71; 41,16; (ibid., l.33.); 42,5 (ibid., ln.16); 43,6; 45,4 (ibid., ln.16.). (Carl Appel, op.cit.)

35. Translation by Nichols et al., op.cit., p.98.

36. i.e.: nos. I, 122.25; II,124.3; III, 125.9; V, 138.13; VIa, 127.3; VIII, 129.14; IX, 130.15; XIb, 14-18; XIII, 133.18; XVIII, 137.1; XXI, 137.35; XXII,138.17; XXIV, 140.21; XXIX, 143.19; XXXIII, 146.23; XXXV, 147.19. (Moser and Tervooren, op.cit.)

37. Also, 10.8 and 36.28 (in addition to poems cited in text.).

38. i.e.: nos. 3,25 (ibid., ln.42); 4,14 (ibid., ln.17, ln.25, ln.44-45); 8,13, 15,15; 22,52; 23,17; 28,10; 29,13 (ibid., ln.45); 31,21; 35,5; (ibid., ln.10); 42,11; 45,22. (Ibid.)

39. Helmut Tervooren also favours the interpretation which would represent the speaker as asking for mercy from the "queen": "Erbarmen, Königin, mach mich gesund." (Heinrich von Morungen, Lieder. Stuttgart: Philip Reclam Jun. 1975. p 113.)

40. The final percentile was arrived at by calculating the number of poems as 16. The total number of references (apostrophe + passing "mentions") = 19 poems. However, three poems belong in both categories. As our main interest is the number of poems containing any such references, it seemed pointless to count the same poem twice. Hence, a final total of 16 poems.

CHAPTER THREE: THE SUBJECTIVE SPACE

The subjective space is the space of the self and personal values. Everything which exists in this realm is brought into intimate relation with the subject-speaker. The self becomes the measure of all things.

This space may be constituted in several ways. It may be evoked by references to closed space, the use of a special form of nature imagery, references to subjective time and the description of dream or fantasy sequences. A subjective space is also evoked by the speaker's self-conscious references to his personal identity as poet. These elements interact together to define an area of the self, a fundamentally closed, interior world which expresses personal reality as opposed to public, objective reality.

The "imagery of closure" which is found in these poems is one of those elements which serve to evoke a closed, interior world. There are several kinds of closure imagery, of which one of the most common is the image of the room or other "secluded zone" where the speaker may be alone (or may imagine himself to be alone) with the lady. This "zone" may be represented

as being physically enclosed, (ie., with walls) or it may be simply an area of privacy.

This form of closure imagery is not especially common in Heinrich's lyrics. In fact it is found in only two of his poems (7% of the total). In "Ich hôrte ûf der heide" the "enclosure" is alluded to in one line of great evocative value; "Ich vant sî verborgen, eine..." (XXIII, 139.29-30 - "I found her hidden, alone...") We are not explicitly told what kind of secluded zone the lady and the speaker are hidden in. It may be a room, or it may be in the depths of the forest. The exact locale is indeterminate. However, the fact that the lady is "hidden" and "alone" is enough to suggest that she is in some kind of private area.

A few lines later there is another reference to a "secluded zone". At the beginning of the third stanza the speaker tells us that "Ich vant sî an der zinne, eine..." (XXIII, 140.1-2 - "I found her on the battlements, alone...") The key word which indicates closure is "eine", "alone". However, the reference to "battlements" would indicate that the place in

question is on the top of a tower. This may or may not be the same secluded zone which is referred to in the previous stanza.[1]

The "place" which is evoked in this poem appears in a positive light; it is what Bachelard would call "un espace heureux"[2] In "Ich waene, nieman lebe" the associations are not overtly pleasant, though they are by no means negative. The speaker envisions himself as being in a room (of uncertain locale) in which the lady appears to him, presumably in fantasy:

> Swen ich eine bin, sî schînt mir vor den ougen
> sô bedunket mich,
> wie si gê dort her ze mir aldur die mûren.
> (.....)
> swenne si wil, sô vüeret sî mich hinnen
> zeinem venster hôh al über die zinnen.
> (XXII, 138.27-32.)

> When I am alone she appears before my eyes...it seems to me that she passes through the walls as she comes towards me. (...) And when she will, she leads me away, high above the battlements to a window.

The details which are supplied here, i.e. "wall", "window" and "battlements" are sufficient to indicate to us that the speaker is in a room, and that the room is probably in a castle (though the air of unreality which pervades this sequence tells us that this is a

dream room, in a dream castle, and as such it has no definite existence anywhere.) It is a closed space, of indeterminate locale, as in "Ich hôrte ûf der heide".

The speaker seems ambivalent, however, about the value which should be accorded to this room. Is it an "auspicious place" (cf. the Provençal "loc aizit") where he can be alone with the lady, or is it a prison?[3] The room is a "good" place in so far as this is where the lady appears to him, even if only in fantasy. The room seems to assume the character of secluded zone where he can be with her in peace. Yet the lady acts as if to liberate the speaker from this room; she takes his hand and leads him (presumably through the air) to a window. The introduction of this element immediately changes the emotional value of the room: it becomes a prison. The lady is seen as having the potential to liberate the speaker (from his loneliness? his state of unloved isolation?) though she ultimately leaves him there, at the window, while she passes outside "zuo andern vrouwen" (XXII, 139.2 - "to the other women")

Imagery of the room or other secluded zone is found in three of Bernart's lyrics (8% of the total.)[4] In these lyrics the secluded zone is always characterised as "un espace heureux". In "Gent estera que chantes" the speaker refers to the secluded zone as "seu onrat paradis" (20,29 - "her honoured paradise") which suggests a space that is simultaneously closed, indeterminate and (unequivocally) positive. The complete lack of explicit information about this "paradise" is somewhat offset by the connotative value of the word, which seems to suggest an enclosed garden of sorts. (In Provençal love-lyric the garden is frequently evoked as a symbol for the "auspicious place", especially in the poetry of Jaufre Rudel.)[5] At other times the secluded zone is characterised in more definite terms, in so far as it is represented as being the lady's "house" (i.e., "son ostatge", 20,25, and "so repaire", 44,52.) In Heinrich's lyrics, by contrast, the lady is not imagined as having her own space, her own "garden" or "house", to which she may invite the speaker. In the German poet's lyrics, the secluded zone is a neutral zone. It belongs to neither speaker nor lady. One could conclude all manner of

things from this, but it does suggest that in Bernart's lyrics the lady is a powerful personage who grants (or does not grant) the speaker permission to enter upon her space. In Heinrich's lyrics speaker and lady seem to be equally "landless"; like Tristan and Iseut they are always looking for some "no man's land" where they can take refuge.

Equally interesting is the fact that Bernart's speaker tends to seek out his secluded zone, whereas Heinrich's speaker tends to find himself there, as if by accident. Bernart's speaker searches for the "auspicious place", taking all kinds of pains, travelling in "cubert viatge" (20,16 - "secret ways") by "noih prionda" (44,51."darkest night"). Heinrich's speaker, on the other hand, simply seems to find himself there. In "Ich waene, nieman lebe", the speaker is already in the appropriate place, and the lady obligingly manifests herself to him. In "Ich hôrte ûf der heide" he stumbles, like Marie de France's Lanval, upon the scene of his happiness. He finds the lady, as if by chance, while she is sitting alone. Bernart's more enterprising attitude may reflect the fact that he sees the secluded zone as a wholly positive

place, a place where he wants to be, whereas Heinrich's passivity may reflect his ambivalence about the secluded zone. This conclusion, however, would imply that Bernart's speaker never assigns a negative value to the "closure" involved in his obsessive relationship with the lady, which, as we shall see, is not the case.

Another image which is used to evoke the closed space is that of the heart. The "heart as closed space" image is found in six of Heinrich's lyrics (20% of the total).[6] In these poems, the heart represents the "closed space" of the speaker's virgin soul, which the lady insidiously possesses: "ir liehten ougen / diu hânt âne lougen / mich senden verwunt./ Diu brach alse tougen / al in mîns herzen grunt." (XXVI, 141.18-22 - "Indeed her bright eyes have gravely wounded me, love-sick man. She broke secretly into the deepest chamber of my heart"). The same idea of the "heart possessed" is expressed in slightly less colourful form in "Her ich tugende niht sô vil"; "als kumt mir dicke / ir wol liehten ougen blicke / in daz herze mîn, dâ si vor mir gât." (III, 124.38-40 - "So the rays of her bright eyes

come into my heart, when I see her before me.") In "Hât man mich gesehen in sorgen" the conquering gaze is likened to the sun, which can penetrate glass with its rays: "Sî kan durch diu herzen brechen / sam diu sunne dur daz glas." (XXXI, 144.24-25 - "She can penetrate the heart, just as the sun penetrates glass"). The idea expressed by these images is the same; the most secret, most essential part of the self is imagined as a "heart" which takes on the identity of a "secret" room, into which the lady always finds her way.

Once inside the citadel of the speaker's heart, the lady may be envisioned as being "enthroned" there: "Sî gebiutet und ist in dem herzen mîn / vrowe und hêrer, danne ich selbe sî." (V, 126.16-17 - "she commands, and is mistress in my heart, more powerful than I am myself")[7] In "Ist ir liep mîn leit" the speaker imagines the lady as being entirely in possession of his heart; "Wol mich des, daz sî mîn herze sô besezzen hât, / daz der stat dâ nieman wirt bereit / als ein hâr sô breit...(XII, 133.9-11 - "How glad I am that she has possessed my heart, so that there is no place there, not even of a hair's breadth,

for anyone else....."). As the last citation reveals, the speaker is not entirely displeased by the lady's taking possession of his heart, even though she might have "deeply wounded" him in so doing.

In some lyrics the situation is reversed. The lady no longer "possesses" for she has been possessed. She is not as much enthroned in the speaker's heart as she is held there for safekeeping, like a jewel:[8]

> West ich, ob ez verswiget möhte sîn,
> ich lieze iuch sehen mîne schoene vrouwen.
> der enzwei braeche mir daz herze mîn,
> der möhte sî schône drinne schouwen.
> (VIa, 127.3-4)

> If I knew, that it would be kept secret,
> I would let you see my beautiful lady.
> Whoever were to break my heart in two,
> could gaze at her inside, in all her
> loveliness.

One can interpret these lines in two ways: either the lady is a treasure, a jewel who is accorded an honoured place inside the speaker's heart, or she is in fact a captive, a disruptive force which has been immobilised, like a fly in amber. Perhaps the two interpretations do not have to be seen as mutually exclusive. The lady is both jewel and prisoner. This ambiguity echoes the "prison or paradise" conflict that

the speaker associates with the "secluded zone."

The "heart as closed space" motif is not at all common in Bernart's lyrics. In fact, it is found in only one poem, or 3% of the total. In "Ara no vei luzir solelh" the speaker claims that he does not see the sun shining, yet this does not dismay him. He affirms that "una clardatz me solelha /d'amor qu'ins el cor me raya" (7,4-5 - "there is a brightness within my heart that illuminates me with love"). Thus the speaker imagines his heart as a kind of treasure chest which shelters the secret fire of love. This image is comparable to those in Heinrich's lyrics in which the lady is guarded within the heart as a secret source of joy. There is one other image in Bernart's lyrics that is rather similar to this, although it does not involve a heart per se. In "Amors, e que.us es vejaire" the speaker refers to ""l'amor qu'es en me clauza" (4,35 - "the love which is contained inside me"). In this instance the speaker himself becomes the "closed space", the treasure casket which contains a thing of great value.

The "heart as closed space" motif combines with

other motifs of "closed space" to suggest the kind of spatial configuration which is associated with the self and personal values. The evocation of a relationship of exclusive intimacy between the speaker and the lady is another example of such a motif. This kind of motif is only found in Heinrich's lyrics, where it occurs in two of the thirty poems (7% of the total). Typically, the speaker will evoke a situation in which he and the lady enter into some kind of communication from which others are excluded. A kind of closure is created; "Sîst noch hiute vor den ougen mîn, alse sî was dô,/ dô si minneclîche mir zuo sprach / und ich si ane sach." (XII, 132.31-33 - "I see her still before my eyes, as she was then, when she spoke sweetly to me, and I gazed upon her.") The speaker expresses the wish that he could always stand there like that, looking at her, "Owê, solte ich iemer stên alsô..." (XII, 132.34 - "Oh, that I could always stand there gazing...") In "Leitlîche blicke" the speaker finds himself in a similar situation, though it is not clear whether the attention he is according to the lady is reciprocal. Still, a "closed space" of sorts is created, in so far as his field of vision is

circumscribed to the area of the lady:

> Stên ich vor ir unde schouwe daz wunder
> daz got mit schoene an ir lîp hât getân
> sô ist des sô vil, daz ich sihe dâ besunder,
> daz ich vil gerne wolt iemer dâ stan.
> (XIII, 133.37-40)

> When I stand before her and gaze at the
> wonder, that God has created in her
> body, with beauty, then it is so great,
> what I see there especially, that I wish
> that I could stand there forever.

The emotion of love can be represented as a kind of closed space, which may be perceived as an "espace heureux" or a prison. This kind of "closed space" is found in one of Heinrich's lyrics (3% of the total.) In "Sin hiez mir nie widersagen" the speaker declares "dô kam si mit ir minnen an / und vienc mich alsô..." (IX, 130.23-24 - "then the lady approached me with her love and captured me"). Thus, love may be represented as something which captures or binds, and the state of being in love is likened to being in a kind of captivity.

This kind of motif is found in ten of Bernart's thirty-nine lyrics (26% of the total.)[9] The kind of imagery which is associated with the motif often suggests ambiguity, as if the speaker were not altogether sure whether the love that binds him is a "prison or a

paradise".[10] So it is that he speaks of being "de joi pres e liatz" (24,45 - "seized and bound by joy"[11]). In another poem he declares "si m'a jois pres e sazit" (27,17 - "so am I seized and taken with joy"). In "Can l'erba fresch' e.l folha par" he claims that he is "de joi claus e sens" (39.7 - "surrounded and bound with joy").[12] The word "joy" refers to an external force (the force which seizes and binds), but it also describes the speaker's positive reaction in the face of this occurrence. Nonetheless, the speaker is "seized and bound", which is not generally thought of as being a pleasant thing. The ambiguity of the speaker's feelings is thus suggested by the juxtaposition of two different vocabularies, which correspond to two contradictory levels of feeling. The ambiguity of the speaker's feelings in this situation may be expressed in other ways. He may describe the situation with words that are inherently ambiguous, for instance, "aras qu'en sui tan prion..." (5,9 - "now that I am so deeply involved...")[13] In this line the phrase "deeply involved" could have either a positive or a negative connotation.

On occasion the speaker's feelings are quite straightforward: love is a prison, as is the case with Heinrich's speaker. So it is that Bernart's speaker refers to the lady's "imprisonment" of him ("vostre preizo" 20,45). In "Non es meravelha s'eu chan" he imagines Amors as his jailor, who holds the keys to his "prison":

> --- s'Amors me pren
> e les charcers en que m'a mes
> no pot claus obrir mas merces.
> (31,21-23.)
>
> --- Love seizes me, and there is no key,
> except mercy, which can free me from the
> prison in which she has incarcerated me.

Bernart's speaker does not seem to feel the ambiguity of the closure which is represented by the "secluded zone". This kind of closed space represents, for him, the delights of a romantic assignation. Pure eroticism holds no dangers for him. Still, when he confronts the "closed space" of love, he too feels the "prison or paradise" conflict.

Closed space motifs occur with about the same frequency in both poets' lyrics. The "secluded zone" appears in 7% of Heinrich's lyrics versus 8% of Bernart's. The heart motif, however, is found more

commonly in Heinrich's lyrics (20%) than it is the lyrics of the Provençal poet (3%). This is offset by the fact that the "love as closed space" motif is found in only 3% of Heinrich's lyrics, while it is found in 26% of Bernart's. Thus, the incidence of closed space motifs would seem to be about equal. There is one category of motif in Heinrich's lyrics which is not found at all in Bernart's, namely, the "relation of exclusive intimacy", which is found in 7% of Heinrich's poems. Overall, the closed space motif might be considered to be more significant in Heinrich's lyrics than it is in Bernart's.

The representation of a subjectivised or "interiorised" nature is another constituent element of the subjective space. Subjectivised nature is commonly represented in these lyrics with the use of a special kind of nature imagery. In such imagery, some aspect of the natural order (the planets, the elements, the birds and bees) is brought into metaphorical or symbolic relation to the subject and/or human concerns in general, thereby losing its objective character. Subjectivised nature refers back to the speaker instead of referring to the outside world.

Nature imagery is quite common in Heinrich's lyrics, being found in eleven of the thirty poems (37% of the total).[14] Frequently, some element of nature is identified with the lady. She may be likened to the moon, the sun, or the spring season. These aspects of nature are no longer situated in the objective outside world. They only exist in relation to the speaker's subjective conception of the lady. This is the case with the "moon" in "Owê, war umbe volg'ich tumbem wâne". The moon is a metaphor for the lady's dazzling beauty. The speaker is only interested in the concept "moon" in so far as it serves to express his idea of the lady's loveliness; "...und saz vor mir diu liebe wolgetâne / geblüet reht alsam ein voller mâne" (XVII, 136.6-7 - "and so she sat before me, the dear, beautiful one, as dazzling as the full moon." In another poem the moon is likened to the speaker, while the sun is associated with the lady:

> ich muoz iemer dem gelîche spehen
> als der mâne tuot, der sînen schîn
> von des sunnen schîn enpfât;
> als kumt mir dicke
> ir vil liehten ougen blicke
> in daz herze mîn, dâ sî vor mir gât."
> (III, 124.35-40.)
> I must always gaze (at her) as the moon

> does, which receives its light from the sun's light. In the same way the bright radiance of her eyes floods my heart, when she goes by.

In "Hât man mich gesehen in sorgen" the lady is likened to May: "Sô ist diu liebe vrowe mîn / ein wunnebernder süezer meije" (XXXI, 144.28-30 - "My dear lady is a sweet and joyous day in May".)[15] The evocation of spring in this kind of image does not serve the same purpose as it does in a nature induction, where the intent is to evoke the extrasubjective world of autonomous nature. Instead, spring is evoked as a means of describing the freshness of the lady's beauty. It is part of a subjectivised nature, rather than the autonomous nature which is typically represented in the "Natureingang".

Sometimes nature imagery is used to suggest the speaker's emotional state, that is, the fluctuations of spirits that he undergoes as the love-situation changes. In "Ich waene, nieman lebe" the speaker claims that since the lady gave him a "sign", "mîn muot stêt hôhe sam diu sunne." (XXII, 139.10 - "my spirits stand as high as the sun"). This use of nature imagery also occurs in "Von den elben". The speaker

claims that when the lady gazes at him, he is consumed with passion in the same way that fire burns dry tinder ("same daz viur den durren zunder tuot" V, 126.25). Unfortunately, her indifference literally "dampens his ardour", in the same way that water extinguishes fire ("same daz wazzer die vil heize gluot" V, 126.27.) The elements are evoked here so as to provide a colourful way of describing the speaker's changes in mood. The speaker is not trying to give us a sense of the natural world which exists beyond his own subjective concerns.

Nature imagery may also be used in such a way as to evoke an "état d'âme". This occurs in "West ich, ob ez verswîget möhte sîn." The speaker is despondent about the lack of response from the lady. He remarks sardonically that he is in a worse situation than a man calling in a silent (and presumably, empty) wood, for this man would almost certainly hear an echo, at least: "Der sô lange rüeft in einen touben walt, / ez antwürt im dar ûz eteswenne". (VIa, 127.12-13. - "He who calls in a silent wood, receives an answer, every now and then."). The "man" of course is a representation of himself, and the deserted forest is

a metaphor for his own forlorn state. This is made explicit later in the poem when the speaker, admitting to himself that the lady will never be swayed by his complaint, declares that "jâ möht ich sît einen boum mit mîner bete / sunder wâpen nider geneigen" (VIa, 127.29-30 - "it would be easier for me to fell a tree by asking it to fall" [than to obtain mercy from her]). The "tree" is naturally associated with the "wood", and the speaker may thus be identified with the "man in the wood".[16] Evidently, the function of the "wood" and the "tree" in this poem is to evoke the psychological situation of the speaker rather than to refer to the extra-subjective world.

Nature imagery is not especially common in Bernart's lyrics; it is found in only five of the thirty-nine poems (13% of the total).[17] In "Amors, enquera.us preyara" the speaker likens himself first to a branch and then to a leaf in the wind in an attempt to describe his subjugation to the lady's will:

> far pot de me so talen
> melhs no fa.l vens de la rama,
> qu'enaissi vau leis seguen
> com la folha sec la ven. (3,30-33.)

She can do with me as she pleases, more

> than does the wind with the bough, for I must still pursue her, as the leaf follows the wind.

He also likens himself to a leaf in "Non es meravelha s'eu chan"; "c'aissi tremble de paor / com fa la folha contra.l ven." (31,43-44 - "I tremble with fear, as does the leaf in the wind.") He is equally fond of the branch image, which also appears a second time, namely, in "Lo rossinhols s'esbaudeya" (29,17-20.). One of the more unusual images that the speaker uses appears in "Be m'an perdut lai enves Ventadorn", in which the speaker compares himself to a fish caught upon a hook:[18]

> Aissi co.l peis qui s'eslaiss' el cadorn
> e no.n sap mot tro que s'es pres en l'ama
> m'eslaissei eu vas trop amar un jorn...
> (12,8-10.)

> Just as the fish rushes towards the bait, and realises nothing until it is caught by the hook, so I rushed into love one day...

As in Heinrich's poetry, the fish, the leaf and the branch do not evoke the outside, extra-subjective world; rather, they represent those aspects of nature which the speaker has internalised and made into extensions of himself, as part of his subjective space.

Subjectivised nature is evoked far more frequently

in Heinrich's lyrics than it is in those of Bernart; nature imagery is found in 37% of Heinrich's lyrics, as opposed to 13% of the latter poet's. This aspect of the subjective space would thus seem to be more important in Heinrich's poetry than it is in Bernart's.

The evocation of subjective time is another way in which a subjective space is established in the lyric. The notion of subjective time is somewhat paradoxical, in so far as "subjective time" is actually a kind of timelessness. The speaker who refers to subjective time will order events according to an "internal clock" which bears little if any relation to the external clock of public, conventional time. This "internal clock" is the time-continuum of his personal experience.

This kind of time-continuum is evoked in two of Heinrich's poems (7% of the total.) In "Ez tuot vil wê" the speaker proclaims that the lady "...ist mir liep gewest dâ her von kinde" (XV, 134.29 - "has been dear to me since I was a little child"). A similar idea is expressed in "Owê, war umbe volg'ich tumbem wâne":

Mîn staeter muot gelîchet niht dem winde.

ich bin noch als sî mich hât verlân
vil staete her von einem kleinen kinde...
(XVII, 136.9-11.)

My constant spirit does not resemble the wind. I am still as when she left me, faithful from childhood on....

In these passages the speaker measures duration according to the yardstick of his own personal history. We have no way of knowing how long this span of time actually is because we cannot know how long it is since the speaker was a child. We can infer that it was a long time ago, (this is the rhetorical value of claiming that he has loved the lady since he was a child) but the fact remains that this information is not made explicit. We are not given any kind of objective time reference which would indicate duration (for instance, "a long time"). The information which is provided refers back to the subject-speaker, rather than to an external "clock"; the speaker's experience becomes the measure of all things.

An almost identical kind of subjective time reference is found in one of Bernart's poems (3% of the total). In "Le gens tems de pascor", we find the same theme of constant fidelity since childhood: "Pois fom amdui efan, / l'am ades e la blan" (28,25-26 - "Since

we were both children, I have constantly loved and praised her"). Once again the speaker is using the yardstick of his own personal experience to communicate the idea that he has loved the lady for a very long time.

It would be difficult to conclude from the above that subjective time is more significant in Heinrich's poetry than it is in Bernart's. In both cases the number of references to subjective time is very small. When such references do occur, however, they are instrumental in reinforcing the sense of subjective closure which is created by other aspects of the poems.

One of the most important constitutive elements of the subjective space, which has no counterpart in the objective space, is the use of fantasy, reverie and dream sequences to create a sense of a private world which is ordered entirely according to the speaker's imaginative power.

The motif of dream and fantasy is common in medieval literature. In epic and narrative poetry the dream motif often occurs in the form of a dream vision.

Le Roman de la Rose is only one of the most famous medieval poems which involve a dream vision; Chaucer's early narratives and Langland's Piers Plowman also come to mind. There is a great deal of scholarly literature which deals with the dream vision in narrative and epic poetry,[19] but the dream motif in courtly love-poetry has not received much attention. In the following pages I will be describing the dream motifs and reverie sequences which are found in these lyrics, but I will only be concerned with these features in so far as they relate to the subjective space.

The dream sequence or reverie (daydream),[20] as it is found in these lyrics, can be defined as the evocation of an imagined scene or event. In reverie the imagined scene may be supposed to have actually[21] occurred, in which case the speaker is remembering it, or it may be an incident of pure fantasy. True dream sequences or reveries are to be differentiated from the mere expression of wishful thinking, as when the speaker expresses his desire to be with the lady in her "secret place". The evocation of what it would be like in this "secret place", however, can be considered to be an example of reverie or daydream.

Evocations of reverie or dream sequences are found in three of Heinrich's lyrics (10% of the total.) The shorter of the two evocations of reverie is found in "Ist ir liep mîn leit". The speaker recalls a moment of intimacy with the lady, imagining her as she was at that time. As he puts it, ""Sîst noch hiute vor den ougen mîn, alse sî was dô" (XII, 132.31 - "Even today I see her before my eyes, as she was then...") Thus the speaker retreats from the outer world of the real into the inner world of fantasy.

The longer of the two reverie sequences is found in "Ich waene, nieman lebe".[22] The speaker tells us how a vision of the lady appears to him "swen ich eine bin" (XXII, 138.27 - "when I am alone".) This event is represented almost as if it were an actual dream, so fantastic are the actual events which are related. The lady approaches the speaker, "passing through the walls" (..."si gê dort her ze mir aldur die mûren." XXII, 138.29.) Then she takes him by the hand and "...vüeret sî mich hinnen / zeinem venster hôh al über die zinnen." (XXII, 138.31-32 - "leads me away to a window, high over the battlements"). At this point

the speaker interrupts his narration of the reverie (or dream?) to offer a panegyric to the lady. He resumes the dream by telling us that the lady goes (flies?) to a small window and gazes down at him "like the sunshine" ("sô gêt sî dort her zuo einem vensterlîne / unde siht mich an reht als der sunnen schîne." 138.37-38) Then, as he attempts to "gaze at her" properly (with whatever connotations this may have) the lady "leaves" (flies off?) to join the other women ("swanne ich sî danne gerne wolde schouwen, / ach, sô gêt sî dort zuo andern vrouwen." 139.1-2.) This sequence of events is not like that which is found in the more typical kind of reverie in which the speaker simply conjures up the lady in an appropriate erotic context. The arbitrariness and strangeness of these events gives them a genuinely dream-like flavour, although there is no mention of dreaming or sleeping anywhere in the poem.

In "Mir ist geschehen als einem kindelîne" the fantasy sequence is definitely related as a dream. The speaker tells us how "Minne" ("Love") brought his lady to him while he was sleeping, in the form of a dream

("in troumes wîs" XXXII, 145.10.) The speaker tells us how he saw the lady before him, as beautiful as ever, save that her mouth appeared deformed or wounded ("niuwen daz ein lũtzel was versêret / ir vil vröuden rîchez <rôtez> mũndelîn" - 145.15-16.)[23] This seems to be a representation of the kind of arbitrary and irrational detail which is often found in dreams. The next turn of events also appears convincingly "dream-like". The speaker declares that he was terrified that her red mouth should lose its colour (as if the colour would spill out from this flaw in her mouth). We can recognise here the kind of primitive thinking which characterises the dream state. In every sense, then, this particular passage represents a genuine dream-sequence. In a way, the representation of dream evokes a world that is still more "closed" than that which is evoked by reverie; it is even more subjective, being more profoundly disconnected from reality.

In Bernart's lyrics the evocation of dream or reverie is associated with the frequent references to the subject which the speaker makes. "Cossir" or "consir" (ie., "to ponder", "to think", or

occasionally, "to remember") is the word which the speaker most frequently uses in referring to the daydreaming state of mind. This particular verb appears in four of Bernart's lyrics (10% of the total).[24] For instance, the speaker may reflect that love makes him "pensius et cossirans" (33,4 - "pensive and thoughtful"). In "Lancan vei la folha" the speaker perceives his "consir" as one of the few consolations that he possesses in his unfortunate situation:

> Encontra.l damnatge
> e la pena qu'eu trai,
> ai mo bon uzatgel,
> c'ades consir de lai. (25,73-76.)
>
> Against the loss and pain which I suffer
> I have my good habit: that I always
> think about that place where she is.[25]

In one poem Bernart's speaker goes so far as to suggest that he enjoys "cossir" as an end in itself. His memory of the lady is the "best messenger" that he could have from her, which may imply that he prefers his fantasy to the reality: "...lo melher messatgers / c'ai de leis es mos cossirers / que.m recorda sos bels semblans." (33,26-28 - ....the best messenger that I have from her is my memory, which recalls to me her beautiful face.") However, in "Can l'erba fresch' e.lh

folha par" the speaker seems to be mocking his own dreaminess:

> Ai las com mor de cossirar,
> que manhtas vetz en cossir tan,
> lairo m'en poirian portar
> que re no sabria que.s fan. (39,9-12)
>
> Alas, I am dying of confusion, for I am often so lost in thought that robbers could carry me off without my being aware of it.[26]

Actual reveries are evoked in six of Bernart's poems, (15% of the total).[27] There are no "dream" sequences. In one of these reveries the speaker is remembering an incident which has "actually" occurred. He conjures up the vision of how the lady appeared to him on this occasion:

> Mahntas vetz m'es pois membrat
> de so que.m fetz al comjat,
> qu'e.lh vi cobrir sa faisso
> c'anc no.me poc dir oc ni no." (6,53-56.)
>
> Many times I have recalled what she did at our parting; I saw her cover her face, and she would not tell me yes or no.

The other reveries are erotic fantasies of a kind, in which the speaker imagines how the lady would appear to him in her "secret place". Typically, the speaker begins by talking about the lady. Then, as if in spite of himself, he begins to imagine how she would

look unclothed:

> Las, e viure que.m val
> s'eu no vei a jornal
> mo fi joi natural
> en leih, sotz fenestral
> cors blanc tot atretal
> com la neus a nadal
> si c'amdui cominal
> mezuressem egal? (28,33-40.)

> Alas, what is life worth to me if I do
> not see my fine, natural joy every day,
> in her bed under the window, her body as
> white as snow at Christmas time, and us
> lying breast to breast?[28]

In this poem the speaker is daydreaming about an event which, his situation being what it is, seems unlikely to come to pass. However, his fantasy is wholly grounded in the real, the realm of possible and natural occurrences; it is very much a "day" dream.

Sometimes the fantasy is quite detailed. The speaker imagines how he would "baizera.lh la bocha en totz sens / si que d'un mes i paregra los sens" (39,39-40 - "kiss her mouth in every way, so that the marks would appear there for a month.") In "Lancan vei per mei la landa" he imagines the manner of his conduct once admitted to the sacred chamber:

> qu'eu sia per sa comanda

pres del leih, josta l'esponda,
e.lh traga.ls sotlars be chaussans,
a genolhs et umilians,
si.lh platz que sos pes me tenda.
(26,31-35.)

by her command I would be near the bed,
or the edge of it, and on my knees,
with great humility, I would remove her
beautifully made shoes, if it pleased
her to extend her foot to me.

In a way, Bernart's speaker has a very down-to-earth sort of imagination. He does not dream of "romantic" visions, as Heinrich's speaker often does. When he imagines himself with the lady he pictures himself in actual physical possession of her, or he sees himself as her courtier, anxious to serve.

Fantasy and dream would seem to be of more or less equal importance in the work of the two poets. Reveries are found in 15% of Bernart's lyrics while reveries and dream sequences are only found in 10% of Heinrich's poems. In addition, there are numerous references to the theme of daydream and fantasy in Bernart's poems, a feature which is not found in Heinrich's lyrics. Still, the fact remains that Heinrich's reveries are generally of a more subjective character, in that they often include actual dream sequences. This aspect of the subjective space would

thus seem to be of equal importance in the lyrics of the two poets.

In Chapter Two we have seen that the speaker's evocation of other people plays an important role in the creation of an objective space within the lyric. The correlative of this function in the subjective space is the speaker's self-conscious utterance. Instead of turning his gaze "outwards", to the "others" (and thereby constituting an area of objectivity within the lyric) he turns his gaze "inwards", focusing his attention upon himself. This movement "inwards" manifests a subjective space in the same way as do the other aspects of the lyrics already described. The speaker manifests a self-conscious stance when he "comes forward" in his identity as poet. The "self-conscious moment"[29] incarnates the speaker as an individual subject who stands alone, momentarily separate from "Gesellschaft".

The overtly self-conscious speaker may be found in Bernart's "Ara no vei luzir solelh". In this poem the speaker openly identifies himself as "Bernart": "Bernartz clama sidons mercei / vas cui tan gen se

merceya." (7,57-58 - "Bernart cries out for grace from his lady to whom he gives thanks so politely."[30] The irony which is present here is a concomitant of the self-conscious stance. Separation from the role implies a certain ironic distance with regard to that aspect of the self which plays the role.

There are two rather striking instances of this kind of self-consciousness in Heinrich's poetry. One is to be found in the poem "Ich bin iemer der ander, niht der eine":

> Ich enweiz, wer dâ sanc:
> ''ein sitich unde ein star âne sinne
> wol gelerneten, daz siu sprâchen 'minne'.''
> wol, sprich daz unde habe des iemer danc.
> (XIb, 132.7-10)

> I don't know who it was who said in his
> song "a parrot or a starling without
> sense could easily have learned to say
> 'minne'. He who said that spoke well,
> and may he be forever thanked for it.

In these lines the speaker steps forward in the name of Heinrich von Morungen, "poet", for of course it was Heinrich himself who thought of the image of the parrot and the starling (In "West ob ez verswîget möhte sîn", VIa, 127.23-24). The speaker seems to be reflecting ironically on the role-playing that courtly society

demands; hence the ingenuous pretence of ignorance as to the admired poet's identity. This kind of irony is very common in Heinrich's lyrics, and it deserves to be studied in its own right. For our purposes the value of the citation given above is that it clearly shows the speaker to be identifying himself with the poet Heinrich, thereby constituting himself as the object of his own gaze.

However, Heinrich's most remarkable statement of self-affirmation is found in the poem "Leitlîche blicke". The speaker declares; "sô velsche dur got nieman mîne triuwe, / wan ich dur sanc bin ze der werlte geborn." (XIII, 133.18-19 - "by God, let no man cast aspersions on my faith, for I was brought into the world to sing.") Ingrid Kasten sees this line as representing the apogee of the Morungen's subjective consciousness, in that the speaker represents himself as being driven to sing for existential reasons rather than as a fulfilment of courtly expectations.[31] In fact, this line represents a supreme moment of self-awareness on the speaker's part. At this point the object of the speaker's gaze is himself alone. When he utters these words he is caught up in the mystery of

his own identity as poet. This is the ultimate moment of closure, for the matter of the poem becomes the poet himself. The world is quite forgotten, or rather it is dwarfed by the Self which is all. It is interesting to observe that this strangely modern sounding tone cannot be sustained. In the very next line the speaker returns to his familiar "Gemeinschaft"; "Maniger der sprichet..." (XIII, 133.21 - "There are many that say...").

Self-consciousness is not as important an aspect of the subjective space as are references to the "others" with respect to the objective space. The significance of self-consciousness derives from the way it fits into a larger pattern. It is a particularly striking manifestation of that "inwardness" in the lyric which constitutes a subjective space.

On the whole the subjective space may be considered to be more significant in Heinrich's poetry than it is in that of Bernart. Closed space motifs and evocations of subjective time are found with about the same frequency in the lyrics of the two poets. On the

other hand, evocations of subjectivised nature (through the use of nature imagery) are more of a factor in Heinrich's poetry than they are in Bernart's. In addition, the typical reverie in Heinrich's lyrics is often of a more subjective character than is the case in Bernart's poetry. As we have seen, however, there is a subjective space in the lyrics of both poets. It is not confined to the lyrics of the German poet who is renowned for his subjectivity.

CHAPTER THREE: NOTES

1. Otto Ludwig's method of reading would suggest that this is so (op.cit.).

2. Gaston Bachelard, op.cit., p.17.

3. This ambivalence has been described by E.D. Blodgett. See page 103 ff.

4. For the concept of the garden as "secluded zone" in Bernart's lyrics, see Moshé Lazar's Amour Courtois et Fin'Amors dans la Littérature du XIIè siecle. (Paris, C. Klincksieck, 1964) pp.123-124.

5. See especially Jaufre's "Lanquan li jorn son lonc en mai" (lines 38-42) and "Quan lo rius de la fontana" (lines 12-13) in The Poetry of Cercamon and Jaufre Rudel (vol 5, Series A, Garland Library of Medieval Literature). Edited and translated by George Wolf and Roy Rosenstein. New Haven and London: Garland Publishing Inc., 1983, p. 138, p.148.

6. i.e.: III, 124.34, (ibid., 124.40, 125.5.); V, 126.16; VIa, 127.3-4; XII, 133.11-12; XXI, 138.16; XXXI,144.24. (Moser and Tervooren, op.cit.)

7. Translation adapted from that of Helmut Tervooren: "Sie gebietet und ist Herrin in meinem Herzen, mächtiger, als ich selbst es bin." Heinrich von Morungen, Lieder. ed. Helmut Tervooren. Stuttgart: Philipp Reclam Jun. 1975. p.39.

8. For more on the theme of the "lady in the heart" see Xenja von Ertzdorff's "Die Damen im Herzen und das Herz bei der Dame: Zur Verwendung des Begriffs "Herz" in der höfischen Liebeslyrik des 11. und 12. Jahrhunderts". Zeitschrift für deutsche Philologie, 84, (1965) pp.6-46.)

9. i.e.: nos. 5,10-11; 9,17; 12,15; 20,45; 22,51-52; 24,45; 27,17-18; 31,21-22; 39,7; 40.8. (Carl Appel, op.cit.)

10. E.D. Blodgett has discussed this conflict in his paper "This Other Eden" (Neohelicon, III 1-2, 1975, pp. 229-251.) He describes Bernart's speaker as being attracted to the timeless perfection of "otium" which the lady's love represents for him, but as being repulsed, simultaneously, by a stasis which must bring about spiritual death. The "prison or paradise" ambiguity ultimately expresses the conflict between the desire to escape from time into "otium" which is common in classical thought, and the Christian perception of time as the only vehicle of salvation.

11. Translation by Nichols et al., op.cit., p.109.

12. Translation by Nichols et al., op.cit., p.155.

13. Translation by Nichols et al., op.cit., p. 55.

14. i.e.: nos. I, 122.4-6; III, 124.36-37; VIa, 127.12 (ibid., 127.23, 127.29); VIII, 129.20-21; XV, 134.26 (ibid., 134.36-37); XVII, 136.7 (ibid., 136.9); XVIII, 136.30 (ibid., 136.35); XXII, 138.38 (ibid., 139.10); XXXI, 144.25 (ibid., 144.29-30). (Moser and Tervooren, op.cit.) NB: The nature imagery of "In sô hôher swebender wunne" (IV, 125.19) is not included in this list. This poem constitutes a special case which will be discussed in the conclusion.

15. Adapted from Helmut Tervooren's translation, "Darum ist meine geliebte Herrin ein milder Frühlingstag voll Lust und Freude". op.cit., p. 129.

16. Cf. Otto Ludwig's method of reading (op.cit.).

17. i.e.: nos. 3,30-33; 12,8-9; 29,17-18; 31,44-45; 44,49-50. (Carl Appel, op.cit.)

18. As Dmitri Scheludko points out, the comparison of the lover to a fish caught upon the hook is an image which derives from Ovid's Ars Amore (I, 47ff). ("Ovid und die Trobadors", Zeitschrift für romanische Philologie, LIV (1934), pp.128-174) p.145.

19. See, notably, A.C. Spearing's Medieval Dream Poetry. (Cambridge, London, New York: Cambridge University Press, 1976.) and Constance B. Hieatt's The Realism of Dream Visions (The Hague, Paris: Mouton & Co., 1967.)

20. See Gaston Bachelard's remarks about "rêve" and "rêverie". (op.cit., p.28.)

21. Cf. Frederick Goldin's remarks about the fictional reality level of the poem (Introduction, note #20)

22. This particular passage has already been discussed with relation to the "secluded zone" type of closed space motif.

23. In some manuscripts the text reads "rôtez mundelîn" instead of "rîchez mundelîn". Hence the editors of des Minnesangs Frühling have printed both variants. See note for line 8 of this poem (Moser and Tervooren, op.cit., p.278).

24. "Cossir" ("consir") may also mean "to worry" or "to grieve". (Cf. Émil Levy's Petit dictionnaire provençal/français. <Heidelberg: Carl Winter Universitätsverlag, p.1973, p.92> as well as Stephen Nichols' translation of the phrase "lo mal pes e.l cossire" as "my painful thought and grief." <op.cit., p.143>.) The references cited in the text only include those instances in which the word seems to mean "to ponder", "to think", or "to remember".

25. Translation by Nichols et al., op.cit., p.113.

26. I am following Nichols in translating "cossirar" as "to be confused" or "worry" (op.cit., p.155) but I translate "cossir" in the second line as "to think or reflect".

27. i.e.: nos. 6,53-56; 8,36-40; 26,29-35; 27,43-45; 28,33-40; 39,39-44. (Carl Appel, op.cit.)

28. For the last line of my translation, compare Nichols et al., op.cit., p.123.

29. This only includes instances of self-consciousness which involve the speaker's overtly identifying himself with the poet. Other forms of self-consciousness may well be found in the lyrics of both poets. In Bernart's lyrics the speaker's apostrophe to the joglar (which indirectly constitutes the speaker as poet) comes to mind. Needless to say, we are only concerned with a specific kind of self-consciousness in this study.

30. Translation by Nichols et al., op.cit., p.61.

31. "Mit besonderem Nachdruck beharrt der Sänger daher schon in der ersten Strophe auf der Intensität seines Leids, dessen Authentizität dadurch beschworen wird, daß er erklärt, er folge einem rational nicht nachvollziehbaren Impuls, der ihn zu singen förmlich zwingt." (Ingrid Kasten, Frauendienst bei Trobadors und Minnesängern im 12. Jahrhundert: Zur Entwicklung und Adaption eines literarischen Konzepts. Heidelberg: Carl Winter Universitätsverlag, 1986., p.325.)

CONCLUSION

Duality is the basic structural principle of courtly love-lyric. Any number of studies have attested to this fact. Many of these studies address themselves to the duality inherent in the speaker, while others deal with the "contradictory structures" (Tubach) which are manifest in the lyric itself. Our study of the lyrics of Bernart de Ventadorn and Heinrich von Morungen takes the latter approach.

As we have seen, these lyrics are characterised by a system of spatial organisation which is patterned according to an "inside/outside" dichotomy. This basic form of spatial organisation has been described by Gaston Bachelard.[1] We have adapted this concept so as to describe the phenomena of the objective and the subjective spaces. The subjective space represents the realm of the self and personal experience. This space is characterised by closure and "inwardness". The objective space, on the other hand, represents the realm of the (fictional) outside world and objective experience. Its primary characteristic is "openness". It is "outside" with reference to the subjective

space's "inside".

The subjective space is especially important in Heinrich's poetry. This would bear out Kircher's assertion that this poet is chiefly characterised by his subjective quality.[2] The objective space, on the other hand, is of particular significance in Bernart's lyrics, a fact which attests to his reputation as a poet with a strong social focus.[3] Both kinds of space are to be found in the lyrics of these poets; there is an objective space in Heinrich's poetry, and a subjective space in Bernart's lyrics. How are we to understand this fact?

If we approach this question from a literary-historical perspective we may gain some different insights. L.T. Topsfield's theory of the development of Provencal poetry[4] may be especially fruitful in this regard. This scholar has described the early troubadours, namely, Guilhem IX, Marcabru and Jaufre Rudel, as being less social than individual in their basic poetic impulses. According to Topsfield they were concerned with the "individual search for 'jois' on an abstract level of imagination or memory, and the

individual moral striving to escape from the burden of sensuality."[5] He claims that their "individuality" was reflected by their preference for a highly allusive style (the "trobar clus"). However, around 1170 a new kind of poet emerges, whose representatives included Peire Rogier and Guiraut de Bornelh as well as Bernart de Ventadorn. Topsfield claims that these poets feel the need to conform to "an increasingly powerful courtly convention"[6] in the areas of subject matter and style. This generation represented a transitional stage between the more personal poetry of the previous two generations, and the highly conventional troubadour lyric which developed later (cf. the lyrics of Raimon de Miraval). In so far as Bernart is part of this particular generation of poets, his lyrics may be expected to give expression to social, conventional qualities as well as personal qualities. As we have seen this is actually the case, though our evidence would suggest that the social qualities are stronger than the personal qualities.

Whether Heinrich plays an analogous role in the Minnesang is open to question.[7] The historical development of the Provencal tradition and the

Minnesang is quite different. However, we might assume that the proportion of objective and subjective factors in this poet's lyrics does relate in some way to the historical and sociological contexts of this form of literary production.

The second question that we must ask with regard to the objective and subjective spaces deals with their interrelation. Is there a higher form of relation which obviates or at least partially resolves this duality? This question has been addressed by Frederic C. Tubach in his article "In so hoe swebender wunne"...".[8] Tubach suggests that relational principles determine the meaning of courtly love-lyric, and that therefore we should examine the "relatio" of things rather than the things themselves. This concept has important implications for our study. Perhaps the ultimate significance of the objective space/subjective space framework derives not as much from the "spaces" themselves as it does from the nature of the linkages between them.

In fact, Bachelard's theory of literary space supports this idea. His concept of the "dehors" and

the "dedans" is necessarily relational, in that these areas are defined in relation to one another. However, he also sees the two spaces as being part of a larger dialectic whose "synthesis" is manifested in the point or area of contact. The "surface" which exists between the two areas is neither "inside" nor "outside".[9] Ultimately we only know "outside" from "inside" because of the area between them which is neither. Once again, difference is manifested through its resolution.

Is there any evidence for the suggestion that the objective and subjective spaces are in relation? In fact, the concept of "relatio" does manifest itself in these lyrics. It is frequently expressed by the kind of imagery which describes movement or interchange between the spaces. The "internal" will be rendered "external" or vice versa. In Bernart's "Lancan vei la folha" the speaker claims that his heart (one of the principal symbols of interiority in Bernart's poetic) acts as his messenger. The heart is imagined as having the power to leave the speaker's body and manifest itself to the lady:

Car melhor messatger
en tot lo mon no.n ai
e. man lo.lh ostatge
entro qu'eu torn de sai.
(25, 81-84)

I have no better messenger in all the world than my heart, and I send it to her as a hostage until I return from here.[10]

The theme of the internal being made external is also expressed in "Non es meravelha s'eu chan". The speaker relates how his emotions become excessively apparent (i.e., external) when he encounters the lady:

Can eu la vei, be m'es parven
als olhs, al vis, a la color,
car aissi tremble de paor
com fa la folha contra.l ven. (31, 41-44)

When I see her it is surely apparent in my eyes, my face and my colour, for I tremble with fear just as the leaf trembles in the wind.[11]

Thus, the speaker's private feelings, which belong to the domain of the "inside", are rendered external in that they are made manifest to all.

The idea of movement or interchange between the spaces is also found in Heinrich's lyrics. In the poem "In sô hôher swebender wunne" the speaker imagines the outside world as a sheltering refuge for his joy. The barriers between outside and inside disappear in a moment of perfect reciprocity between self and world:

"luft und erde, walt und ouwe / suln die zît der vröide min enpfân." (IV, 125.28-29 - "Air and earth, wood and meadow will receive the springtime of my joy.")[12] The notion of movement and reciprocity between the two areas is made especially clear in the third stanza:

> Wol dem wunneclîchen maere,
> daz so suoze durch mîn ore erklanc,
> und der sanfte tuonder swaere,
> diu mit vröiden in mîn herze sanc,
> Dâ von mir ein wunne entspranc,
> diu vor liebe alsam ein tou
> mir ûz von den ougen dranc.
> (IV, 125.33-39)

> Blessed be that joyful news, that
> sounded so sweetly in my ears, and the
> sweet heaviness that sank with delight in
> my heart, so that a joy sprang up inside
> me, that from excess of love caused me
> to shed tears that fell like dew.

The "joyful news" enters the speaker's heart (movement from outside to inside) and causes a joy to spring up inside him which manifests itself in tears (movement from inside to outside). Thus a complex interrelation is established between the two areas. The barriers between the subjective and the objective no longer exist.

In this study we have been concerned with demonstrating the meaning of the concepts of "objective

space" and "subjective space". We have attempted to show how various aspects of the poems serve to evoke an "outer" and an "inner" world within the lyric. A great deal of empirical evidence has been described and assessed with regard to its role in the evocation of the relevant "space". Of necessity the main thrust of this study has been analytical, the basic approach having been to "break down" the lyric into its component parts, that is, the various aspects of the text which are proper to each space. There is no other way of approaching these lyrics if one is to understand their basic constitutive principles. Still, it is hard not to agree with Frederick Tubach that the synthetic concept of "relatio" might not prove to be a higher form of constitutive principle in the courtly love-lyric. The symbolic structures which resolve the basic dichotomies of self and world, subjective space and objective space, are an essential part of the way in which this kind of lyric functions. Unfortunately, the integrative aspect of the courtly love-lyric (which may include the formal structures of the poem, as well as the symbolic structures described by Tubach), constitutes another area of enquiry in its own right.

In this study I have limited myself to an analysis of the basic structures of dichotomy which give purpose and function to the structures of integration.

CONCLUSION: NOTES

1. Gaston Bachelard, op.cit.

2. Alois Kircher, op.cit., p.42.

3. L.T. Topsfield, Troubadours and Love. Cambridge: Cambridge University Press, 1975, p.112.

4. Ibid., p.111

5. Ibid., p.111

6. Ibid., p.113

7. Mohr has described a similar schema in his article "Minnesang als Gesellschaftskunst". His definitions of subjectivity and objectivity are slightly different from ours, however, so his schema is of limited use for this study.

8. Frederic C. Tubach, "'In sô hôe swebender wunne' (MF 125, 19) by Heinrich von Morungen: An Essay on Medieval Symbolic Structures." Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, Bd.43 (1969) pp. 193-203.) NB: The author has addressed the same problem from a structuralist perspective in his Struktur in Widerspruch: Studien zum Minnesang. (Tübingen: Max Niemeyer Verlag, 1977.)

9. Gaston Bachelard, op.cit., pp. 191-207

10. Translation by Nichols et al., op.cit., p.113

11. Compare translation by Nichols et al., p.134

12. For "the springtime of my joy" compare Helmut Tervooren's "der Frühling meiner Freude". (Heinrich von Morungen, Lieder. Stuttgart, Philip Reclam Jun., 1975. p.35.)

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